

# PROPOSED HISTORIC DISTRICT DESIGN GUIDELINES



for  
the

City of Leesburg

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August 2002

## Index

Section 1: Introduction .....	2
Section 2: Planning a Preservation Project.....	5
Section 3: Rehabilitating Historic Properties .....	6
Section 4: Design Guidelines for Historic Places.....	8
Section 5: Design Guidelines for New Construction.....	38
Section 6: Relocating Historic Buildings.....	40
Section 7: Handicap Accessibility for Historic Structures .....	43
Section 8: Leesburg Architectural Periods .....	45
Appendix A. General Downtown Historic District Map.....	51
Appendix B. Architectural Styles and Building Traditions.....	52
Appendix C. The Secretary of the Interior's Standards for Historic Places.....	59
Appendix D. Supplemental Design Standards.....	60
Appendix E. Glossary .....	82
Appendix F. The Review Process For Properties Within the Historic District.....	92
Appendix G. Procedures For Completion of Form .....	94
Appendix H. Tax Incentives For Rehabilitation of Qualified Historic Buildings .....	97

## Section 1.

# INTRODUCTION

### What are the Design Guidelines?

The function of this guide is to promote historic preservation and to provide historic property owners, contractors, architects and designers an understanding of the City's preservation program. In addition, this guideline is designed to answer questions regarding appropriate design solutions for sensitive rehabilitation.

### What is the Secretary of the Interior's Standards for Historic Places?

The Secretary of the Interior's Standards for Historic Places serve as the basis for the guidelines (See Appendix D). The intent of the Standards is to encourage the retention and preservation of historic buildings as expressed in their architectural design, materials, and workmanship. The result of any project reviewed under the Standards should be the preservation of a building's historic materials and distinguishing character. Important characteristics of a building include its overall shape, materials, craftsmanship, decorative details, exterior spaces and features, and its site and environment.



The reasons for using the Secretary of the Interior's Standards are numerous. The first and most important is consistency. Rehabilitation projects in Florida receiving federal or state funding or tax credits already must observe the standards. Furthermore, property owners seeking a historic preservation property tax exemption under Section 196.1997, Florida Statutes, must also comply with them. A consistent set of standards will result in savings of time and money and permit avoidance of administrative overlap and conflicting regulations. The Secretary of the Interior's Standards are adopted as part of this guideline by reference and are a generally accepted standard from which local design standards can be developed

### When do I have to use the Guidelines?

If the subject property is listed on the National Register of Historic Places or the City of Leesburg Historic District, any construction or repair must be completed in conformance with the guidelines, the future City of Leesburg Historic Building Code and the City of Leesburg land development regulations. City staff is available to assist you in your planning and project design phase. However, property owners should consider us-

ing a qualified general contractor, civil engineer and/or an architect for major repair, renovations and addition projects.

### **How do I request a change?**

Property listed on the National Register of Historic Places or the City of Leesburg Historic District and non-historic properties located in the City of Leesburg Historic District must submit a request for a review, along with the appropriate site plan and/or construction plans. There is no cost for the review of a form provided by the City.

### **What is the Review Process?**

Approval certifies that the proposed repairs or additions to a structure located in the historic district comply with the guidelines. Approvals are granted within 10 days and are reviewed during the same time period that the site plan and building plans are being processed. Normally, there is no delay in obtaining a construction permit.

### **Is the intent of the district and regulation to save all historic properties in the district?**

No, only properties that warrant saving based on their location, condition, architectural significance and functional usefulness will be saved.

### **What if I want to have an historic property demolished?**

You would need to submit for review by the Planning and Zoning Division including documentation from a general contractor, architect or engineer that the cost of renovations to the building would exceed fifty percent of the Lake County Property Appraisers estimate of the just value of the building from the current tax rolls. In some cases the buildings, although historic, do not have architectural value or are functional not appropriate for the proposed use of the property, and could also receive approval for demolition.

### **Will I need to submit for a permit for everything I do to the property?**

No, general maintenance such as painting etc. will not require a staff review.

### **What is my recourse if the proposed change is denied by the staff?**

Appeal from the staff is to the Historic Preservation Board and from the Historic Preservation Board to the City Commission which has the final decision.

### **Why should I support the proposed Historic Preservation District?**

It will provide a protected area for historic properties and preserve the historic heritage and character of the community. This will provide an incentive for development activity in the area which will increase property values and tourism. In addition, city regulations in the proposed district will be revised to provide incentives for development which recognize the uniqueness of historic districts.

### **The Real Work of Preservation**

It is individual property owners who do the real work of preservation by keeping their buildings in good repair and through their efforts to renovate, restore and preserve structures in ways that are honest to their style and history. Such honesty is completely at home with making The City of Leesburg's historic commercial and residential district comfortable and appropriate to today's way of life.

## **How You and the Historic Preservation Board Help Each Other**

The LHPB's overall goal is to preserve and protect our town, not to complicate the lives of property owners. Our shared heritage; the visual and architectural characteristics of the Leesburg Historic District is precious. It cannot be found anywhere else in America, nor can it be duplicated or faked. If our historic structures' exteriors are altered without thought to their original style or to the town's architectural heritage, we have stolen from our community's future. Preservation is not only for us but also for those in the past and the future. We must take the long view, working together as partners and stewards of this community, which is sited in that timeless, uniquely Leesburg intersection of past and present.

## **Assistance Available**

The resources of the City of Leesburg Historic Preservation Board and the staff of the Planning and Zoning Division is available for assistance in helping applicants plan and design projects or improvements which will meet the design guidelines. These materials are available at the Planning and Zoning Division during normal business hours for your use.

## **Your Cooperation is Appreciated**

The City of Leesburg and the Historic Preservation Board thank you for your cooperation in following these guidelines and preserving the historic neighborhoods of our City. Preserving historic resources makes good economic sense. Vital and attractive neighborhoods promote a city's overall quality of life and illustrates its commitment to its heritage and identity. Design review maintains and enhances this character.

## Section 2.

# PLANNING A PRESERVATION PROJECT

Individuals planning a preservation project and reviewers of the resulting plans will likely find the guidelines useful. Planning is critical to a successful preservation project and should proceed in a logical series of steps. The first step consists of an evaluation of the condition and functional obsolescence of a building. This will be done independent of the guidelines. Each component of the building should be thoroughly evaluated, beginning with the foundation, exterior walls, roof, doors and windows, mechanical systems, and interior.

Once the work to be done has been identified, the architectural character of the building should be evaluated. The National Park Service suggests a three-step approach to this process. First, observe the building from afar to ascertain its shape, pattern of window and door openings, primary and secondary roof features, projections such as porches, trim and settings. Next, move close to the building to identify its color, texture, and finishes. Finally, proceed to the interior of the building and identify its individually important and related spaces, features, and surface finishes and materials. The guidelines can assist this process by providing information about significant periods, stylistic details, property types, and materials.

The final phase of planning a project should identify what needs to be done while preserving the significant features of the building. Structural repairs, upgrading of mechanical systems, energy retrofitting, and renewal of exterior and interior features and finishes should be evaluated within the context of the architectural guidelines to determine their appropriateness.



## Section 3.

# REHABILITATING HISTORIC PROPERTIES

The following guidelines draw upon the Secretary of the Interior's Standards for Treatment of Historic Properties. Over the past several decades the Secretary of the Interior's Standards have become the authoritative guidelines for rehabilitation in the United States. The Standards suggest a series of steps to rehabilitation, beginning with the least intrusive treatments. The steps in sequence are as follows:

### **Identify, Retain, and Preserve**

The first step, identifying, retaining, and preserving the form and detailing of architectural materials and feature, is basic to the sensitive treatment of all historic buildings. The guidelines that follow recommend measures to accomplish this goal while avoiding actions that will cause the removal of features that form the historic character of a building.

### **Protect and Maintain**

Protection generally involves the least degree of intervention and precedes other work. Protective measures include the maintenance of historical materials through treatments such as rust removal, caulking, limited paint removal, re-application of protective coatings, and cyclical cleaning of roof gutter systems; or stabilization through installation of fencing, protective plywood, alarm systems and other measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should begin at this level.

### **Repair**

Repairs are warranted when the physical condition of character-defining materials and features require it. Repair of historic material begins with the least degree of intervention possible, such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading the material according to recognized preservation methods. Repair also includes the limited replacement in kind or with a compatible substitute material of extensively deteriorated or missing parts of features when there are surviving prototypes.

### **Replace**

Replacement is appropriate when an entire character-defining feature is not repairable. If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature with the same material.

### **Design for Missing Historic Features**

A new feature is appropriate when an entire interior or exterior feature is missing. Under these circumstances the original feature no longer plays a role in physically defining the historic character of a building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the preferred course of action. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building.

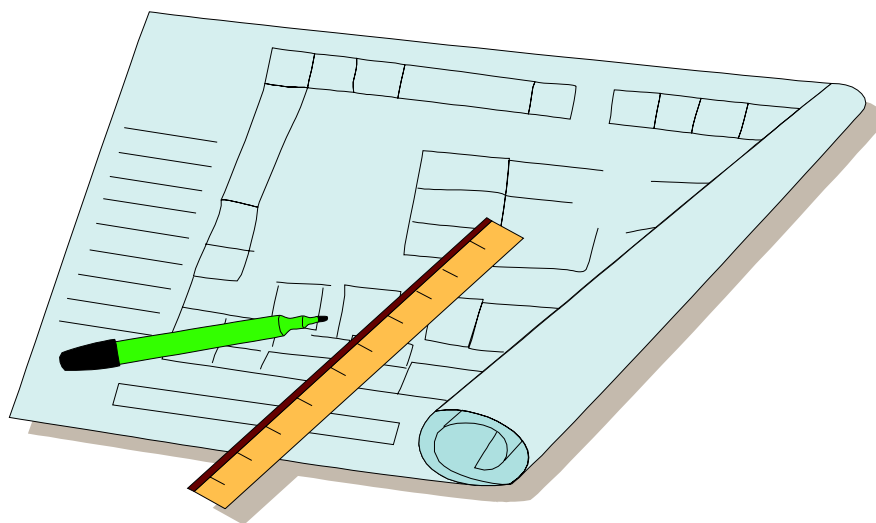


## **Alteration/Additions to Historic Buildings**

The final step involves alterations and additions. Some exterior and interior alterations to a historic building are generally needed to assure its continued use. It is, however, important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include the selective removal of building or other features of the environment or building site that detract from the overall historic character.

## **Conclusion**

Because the Secretary of the Interior's Standards are general in nature, the following section provides guidelines for adapting the Secretary's Standards to specific components of historic buildings and other significant historic features found in the City of Leesburg.



## Section 4.

# DESIGN GUIDELINES FOR HISTORIC PLACES

### Additions<sup>1</sup>

Additions to historic buildings are often required to make projects economically feasible, to satisfy fire and building code requirements, to house mechanical systems, and for other personal or practical reasons. Additions should not significantly alter original distinguishing qualities of building such as the basic form, materials, fenestration, and stylistic elements. Additions that imitate the style of the existing building or other historical styles shall be encouraged.



Inappropriate Addition



Appropriate Addition

### **Applicable Standards: 9 and 10**

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Historic building additions are often required to make projects economically feasible, to satisfy fire and building code requirements, to house mechanical systems, and for other personal or practical reasons. They are allowed under the Secretary of the Interior's Standards and specifically addressed in Standards 9 and 10.

Additions should not significantly alter original distinguishing qualities of buildings such as the basic form, materials, fenestration, and stylistic elements. They should be clearly distinguished from original portions of building and should result in minimal damage to it. Character defining features of the historic building should not be radically changed, obscured, damaged, or destroyed in the process of adding new construction. The size and scale of the new addition should be in proportion to the historic portion of the building and clearly subordinate to it. Additions should be attached to the rear or least conspicuous side of the building. They should be constructed so that if removed in the future, the essential form and integrity of the building will be

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<sup>1</sup> Applicable Standards: 2, 3, 9, and 10

unimpaired.

A variety of new construction is permissible, providing Standards 9 and 10 are met. Stair tower additions to meet egress requirements in commercial buildings, connector infill, and greenhouse additions have all been found to meet the Standards.

### **Recommendations:**

1. Keep new additions and adjacent new construction to a minimum, making them compatible in scale, materials, and texture with the existing building and surrounding district. Additions such as swimming pools should be attached to the rear or least conspicuous side of the building.
2. Design new construction to be compatible in materials, size, color, and texture with the earlier building and neighborhood.
3. Use contemporary designs compatible with the character and feeling of the building and neighborhood.
4. Protect architectural details and features that contribute to the character of the building during the course of constructing the addition.
5. Place television antenna, satellite dishes and mechanical equipment, such as air conditioners, in an inconspicuous location, preferably a side or rear elevation where they can not be seen from the street.

### **Avoid:**

1. Imitating an earlier style or period of architecture in additions.
2. Adding height to a building that changes its scale and character. Changes in height should not be visible when viewing the principal facades.

## **Doors and Entrances<sup>2</sup>**

Doors and entrances and associated detailing should be preserved. Changes to door size and configuration should be avoided. If a historic entrance cannot be incorporated into a contemporary use for the building, the opening and any significant detailing should, nevertheless, be retained. Replacement doors should either match the original or substitute new materials and designs sympathetic to the original. Replacement screen doors should be simple. Any ornamentation should be based on historic precedent and in keeping with the character of the door and entrance design. Aluminum, metal, and jalousie doors should be avoided.

### **Standards 2, 3, 6, 9**

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

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<sup>2</sup> Applicable Standards 2, 3, 6, and 9

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

Under Standard 2, significant features such as doors and entrances should be preserved wherever possible. Changes to door size and configuration should be avoided. Replacement doors should either match the original or substitute new materials and designs sympathetic to the original under Standards 6 and 9. Stock doors and screen doors are inappropriate replacements. Replacement screen doors should be simple. Any ornamentation should be based on historic precedent and in keeping with the character of the door and entrance design. Aluminum, metal and jalousie doors should be avoided.

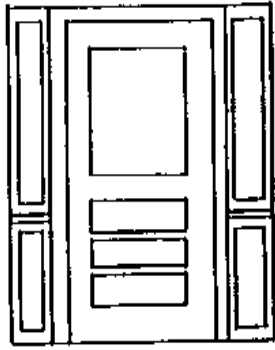
Sometimes new entrances are required for practical reasons or to satisfy code requirements. Placement of new entrances on principal facades should be avoided under Standard 2. New entrances can result in loss of historic fabric and detailing and change the rhythm of bays. Under Standard 9, new entrances should be compatible with the building and be located on party walls or side or rear walls that are not readily visible from the public right-of-way. New entrances on the main elevation or ones that alter the character of a building should be avoided. If a historic entrance can not be incorporated into a contemporary use for the building, the opening and any significant detailing should, nevertheless, be retained.

### **Recommendations:**

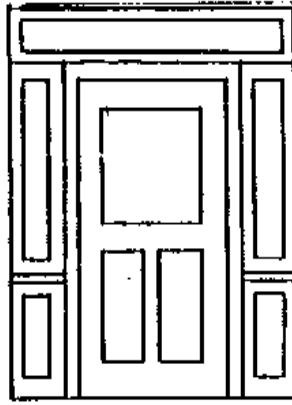
1. Retain and repair historic door openings, doors, screen doors, trim, and details such as transom, side lights, pediments, frontispieces, hoods, and hardware where they contribute to the architectural character of the building.
2. Replace missing or deteriorated doors with doors that closely match the original, or that are of compatible contemporary design.
3. Place new entrances on secondary elevations away from the main elevation. Preserve non-functional entrances that are architecturally significant.
4. Add simple or compatibly designed wooden screen doors where appropriate.

### **Avoid:**

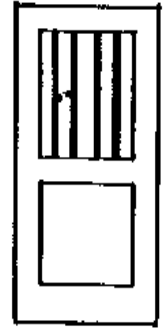
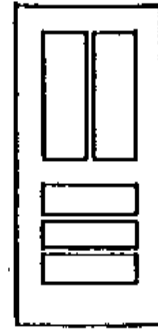
1. Introducing or changing the location of doors and entrances that alter the architectural character of the building.
2. Removing significant door features that can be repaired.
3. Replacing deteriorated or missing doors with stock doors or doors of inappropriate designs or constructed of inappropriate materials.



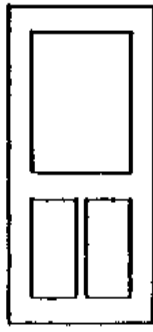
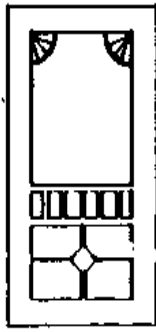
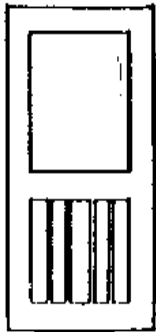
Main entrance with sidelights



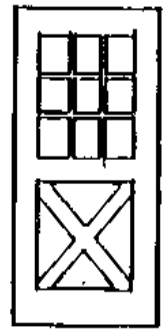
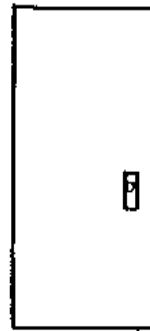
Main entrance with sidelights  
and transom



Appropriate replacement doors



Appropriate Screen Doors



Inappropriate replacement door

4. Removing historic doors, transom, and side lights and replacing them with blocking.
5. Adding aluminum or other inappropriate screen doors.

### **Wood Exterior Fabric<sup>3</sup>**

Historic buildings shall be recognized as products of their time and that alterations that have no historical basis shall be discouraged. Aluminum, vinyl, and permastone are clearly non-historic materials and shall be discouraged and may result in property being removed from the district. The proper method for paint removal is cleaning, light scraping, and sanding down to the next sound layer. If more intensive paint removal is required, the gentlest means possible should be used.

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<sup>3</sup> Applicable Standards 2, 3, 7, and 9

## **Applicable Standards 2, 3, 7, 9**

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

Horizontal wood siding is the predominant exterior finish in Leesburg. Wood siding is a character defining feature of frame vernacular buildings and many of the late nineteenth and early twentieth century styles found in the district, such as the Queen Anne, Colonial Revival, and Craftsman Bungalow. Important characteristics of wood siding which should be considered in its repair or replacement are board size, width of exposure, length, and trim detail such as corner boards.

Probably the greatest threat to wood siding is the application of non-historic surface coverings such as aluminum and vinyl siding, stucco, and permastone. Application of these materials violates Standards 2 and 3. Standard 2 states that the removal or alteration of any historic material or distinctive architectural feature should be avoided when possible. Application of non-historic exterior finishes results in either the removal or covering of historical materials and details. Decorative trim around doors, windows, and under roof lines is frequently removed. Detailing of the wood itself, such as beveling or beading, is also lost. Board width, length, and exposure are generally changed, thus altering the scale and appearance of the building.

Standard 3 states that historic buildings shall be recognized as products of their time and that alterations that have no historical basis shall be discouraged. Aluminum, vinyl, and permastone are clearly non-historic materials and violate this standard as well.

Artificial siding also frequently damages the fabric underneath. It can trap moisture and encourage decay and insect infestation.

Furthermore, despite manufacturer's claims, artificial siding requires maintenance. All materials have a limited life span and vinyl and aluminum are no exceptions. Within twenty years the finish of these materials will begin to deteriorate and weather, requiring painting, repair, or replacement.

In cases where artificial siding is already in place, its removal is not necessary under the guidelines. An owner may retain the material or remove it. If, however, the material is removed, it must be replaced with historically appropriate materials in accordance with Standard 9. The proper method for paint removal is cleaning, light scraping, and sanding down to the next sound layer. If more intensive paint removal is required, the gentlest means possible should be used. Appropriate methods include a heat plate for flat surfaces such as siding, window sills and doors; an electric heat gun for solid decorative elements; or chemical dip stripping for detachable wooden elements such as shutters, balusters, columns, and doors when other methods are too labori-

ous.

Harsh abrasive methods such as rotary sanding discs, rotary wire strippers, and sandblasting should never be used to remove paint from exterior wood. Such methods leave visible circular depressions in the wood; shred the wood, or erode the soft, porous fibers of the wood, leaving a permanently pitted surface. Harsh thermal

methods such as hand-held propane or butane torches should never be used because they can scorch or ignite wood.

### **Recommendations:**

1. Retain wooden materials and features such as siding, cornices, brackets, soffits, fascia, window architrave, and doorway pediments, wherever possible. These are essential components of a building's appearance and architectural style.
2. Repair or replace, where necessary, deteriorated material that duplicates in size, shape, and texture the original as closely as possible. Consider original characteristics such as board width, length, exposure and trim detailing when selecting a replacement material.
3. Clean wood using the gentlest means possible. Repair trim and siding before applying paint. Seal holes, caulk cracks, and treat for wood fungus. Remove loose paint using commercial strippers, electric heat guns or plates, wire brushes and scrapers. Hand sand to reduce paint layer differential.

### **Avoid:**

1. Resurfacing frame buildings with new material that is inappropriate or was unavailable when the building was constructed such as artificial stone, brick veneer, asbestos or asphalt shingles, rustic shakes, and vinyl or aluminum siding.
2. Abrasive cleaning methods, rotary sanding or wire brushing, sand blasting or extreme high pressure washing (PSI of more than 100) or harsh thermal methods such as propane or butane torches.

## **Masonry Exterior Fabric**<sup>4,5</sup>

Masonry exterior finishes and detailing are important features of many buildings, particularly commercial buildings. Masonry features, such as brick corbeling, terra cotta detailing, decorative stucco, and brickwork including modeling, tooling, bonding patterns, joint size and color, are important to the historic character of a building.

The color of masonry, particularly brick, is often an important part of the character of a building. In addition to color, the bonding pattern, treatment of mortar joints, and texture are significant parts of brick buildings. Therefore, removing or substantially altering masonry features which are important in defining the overall historical character of the building so that the character is diminished should be avoided.

### **Standards 2, 3, 7, and 9**

2. The historic character of a property shall be retained and preserved. The removal of historic materials or

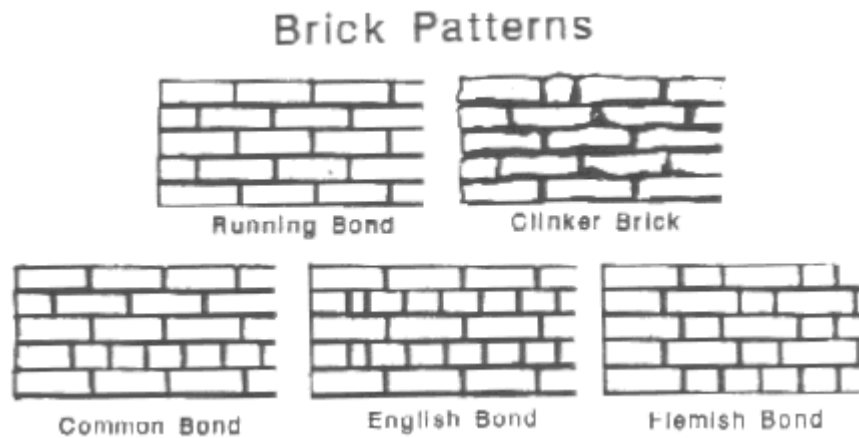
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4 Masonry: brick, terra cotta, concrete, stucco, and mortar

5 Standards 2, 3, 7, and 9

alteration  
spaces  
property

of features and  
that characterize a  
shall be avoided.



3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

Masonry exterior finishes and detailing are important features of some buildings in Leesburg. In Leesburg with its concentration of frame buildings, a relatively small percentage of historic buildings are constructed of masonry. Most of these are concrete stucco or block.

Masonry features, such as brick cornices or terra cotta detailing, and surface treatments, modeling, tooling, bonding patterns, joint size and color, are important to the historic character of a building. These features should be retained under Standard 2.

The cleaning of historic masonry is a special consideration addressed by the Secretary of the Interior's Standards. While masonry is the most durable historic building material, it is also the most susceptible to damage by improper maintenance or repair techniques or abrasive cleaning methods. Particularly relevant is Standard 7 which states that the surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other abrasive cleaning methods are specifically prohibited. Sandblasting not only changes the visual qualities of brick, it damages or destroys the exterior glazing. As a result, it increases the likelihood of rapid deterioration of the brick and water damage to the interior of the building.

Painting historic masonry is another concern when planning rehabilitation. Owners frequently see painting as an improvement and a means of making a building appear new. The color of masonry, particularly brick, is often an important part of the character of a building. In addition to color, the bonding pattern, treatment of mortar joints, and texture are significant parts of brick buildings. Where brick and other masonry finishes



were unpainted, they should generally remain so. Painting obscures detailing and alters the distinguishing original qualities of a building in violation of Standard 2. It also violates Standard 3 because it is an alteration which has no historical basis. Under some circumstances, particularly where the brick quality is poor or abrasive cleaning methods have been used, painting brick may be appropriate as a protective measure.

**Recommendations:**

1. Identify, retain, and preserve masonry features that are important to defining the overall historical character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns; and joint and unit size, tooling, and bonding patterns, coatings and color.
2. Protect and maintain masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.
3. Evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action or extreme weather exposure.
4. Evaluate the overall condition of the masonry to determine whether repairs rather than protection and maintenance are required.

**Avoid:**

1. Removing or substantially altering masonry features which are important in defining the overall historical character of the building so that as a result the character is diminished.
2. Replacing or rebuilding major portions of exterior walls that could be repaired and that would make the building essentially new construction.

**Cleaning of Masonry:**

**Recommendations:**

1. Clean masonry only when necessary to halt deterioration or remove heavy soiling.
2. After it has been determined that cleaning is necessary, carry out masonry surface testing to determine the gentlest method possible.
3. Clean masonry surfaces with the gentlest method possible, such as water and detergents and natural bristle brushes.

**Avoid:**

1. Cleaning masonry to create a new appearance, and thus needlessly introducing chemicals or moisture to historic materials.
2. Cleaning without first testing to determine the effects of the method.
3. Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. Such methods of cleaning permanently erode the surface of the material and accelerate deterioration.
4. Cleaning with water or liquid chemical solutions when there is a possibility of freezing temperatures. Also

avoid cleaning with chemical products that will damage masonry or leaving chemicals on masonry surfaces.

5. High-pressure water cleaning that will damage historic masonry and mortar joints.

### **Painting of Masonry:**

#### **Recommendations:**

1. Inspect painted masonry to determine whether repainting is necessary.
2. Remove damaged or deteriorated paint only to the next sound layer using hand scraping prior to repainting.
3. Apply compatible paint coating following proper surface preparation.
4. Follow manufacturers' product and application instructions when repainting masonry.
5. Repaint with colors that are historically appropriate to the building and district.
6. Paint historically unpainted masonry only if it has been previously painted or as a protective measure to prevent further deterioration caused by poor quality materials or prior abrasive cleaning.

#### **Avoid:**

1. Removing paint that is firmly adhered to and thus protecting masonry surfaces.
2. Removing paint by destructive means such as sandblasting, application of caustic solutions or high pressure water blasting.
3. Creating a new appearance by applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated.
4. Removing paint from historically painted masonry.
5. Radically changing the type of paint or coatings or its color.

### **Repointing of Masonry:**

#### **Recommendations:**

1. Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls or damaged plasterwork.
2. Remove deteriorated mortar by carefully handraking the joints to avoid damaging the masonry.
3. Duplicate original mortar in strength, composition, color and texture.
4. Duplicate old mortar joints in width and in joint profile.

#### **Avoid:**

1. Removing non-deteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.
2. Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.
3. Repointing with mortar of high portland cement content, unless it is the content of the historic mortar. Portland cement can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of material and mortar.
4. Repointing with a synthetic caulking compound.
5. Using a "scrub" coating technique to repoint instead of traditional repointing methods.

### **Repairing of Masonry:**

#### **Recommendations:**

1. Repair masonry features by patching, piercing in or consolidating the masonry using recognized preservation methods. Repair may include the limited replacement in kind or with compatible substitute materials of those extensively deteriorated or missing parts of masonry features when they there are surviving prototypes.
2. Apply new or non-historic surface treatments such as water-repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

#### **Avoid:**

1. Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated parts are appropriate.
2. Using a substitute material for the replacement part that does not convey the visual appearance of the remaining parts of the masonry feature or that is physically or chemically incompatible.
3. Applying waterproof, water repellent or non-historic treatments such as stucco to masonry as a substitute for re-pointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

### **Replacement of Masonry:**

#### **Recommendations:**

1. Replace in kind an entire masonry feature that is too deteriorated to repair, if the overall form and detailing are still evident, using the physical evidence to guide the new work. Examples can include large sections of a wall, a cornice, balustrade, column or stairway. If using the same kind of material is not feasible, then a compatible substitute material may be considered.

#### **Avoid:**

1. Removing a masonry feature that is unrepairable and not replacing it, or replacing it with a new feature that

does not convey the same visual appearance.

## **Stucco:**

### **Recommendations:**

1. Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

### **Avoid:**

1. Removing sound stucco or repairing it with new stucco that is stronger than the original material or does not convey the same visual appearance.

## **Foundations and Infill<sup>6</sup>**

In undertaking foundation repairs, the historic materials should be retained, repaired as needed, or replaced with similar. Non-historic materials such as unpainted concrete block, plywood, and stucco should not be used to fill raised foundations. Enclosures should be limited to historically appropriate materials.

Pierced brick and lattice are examples of compatible contemporary infill. Pierced continuous brick infill, a pattern of bricks laid with air space between the end surfaces, can easily be added to a foundation, providing ventilation, continuous support to the sill plates, and a historic appearance. Lattice infill can be purchased in prefabricated panels and installed between masonry piers. Square crisscross lattice infill is also an appropriate infill material.



### **Standards 2, 6, 9**

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

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<sup>6</sup> Standards 2, 3, 6, 9

Nearly all historic buildings in Leesburg have raised masonry foundations, either continuous or piers. Brick is the most common material. There are also numerous examples of concrete foundations, including beveled, rock-faced, and coquina. In some instances, particularly on Bungalows, foundation elements can

be an important part of the overall design of the facade. Historically, lattice, pierced brick, and continuous brick or other masonry generally constituted infill between foundation piers. These infill materials protected the underside of the house, allowed ventilation, and, in some instances, provided additional decoration.

In undertaking foundation repairs, the historic materials should be retained, repaired as needed, or replaced with similar materials under Standards 2 and 6.

Non-historic materials such as unpainted concrete block, plywood, and stucco should not be used to fill raised foundations. Enclosures should be limited to historically appropriate materials under Standard 3 or a compatible new design under Standard 9.

Pierced brick and lattice are examples of compatible contemporary infill.

Pierced continuous brick infill, a pattern of bricks laid with air space between the end surfaces, can easily be added to a foundation, providing ventilation, continuous support to the sill plates, and a historic appearance. Lattice infill can be purchased in prefabricated panels and installed between masonry piers. Square crisscross lattice infill is also an appropriate infill material.

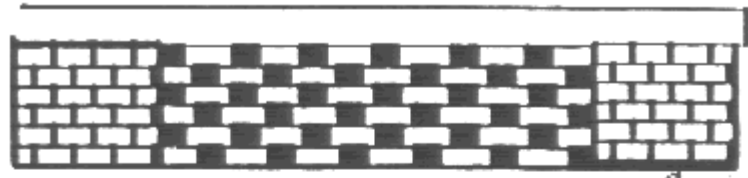
### **Recommendations:**

1. Retain, repair as needed or replace historic foundations with matching materials.
2. Maintain open spaces between piers.
3. Retain, repair as needed or replace historic foundation enclosures with matching materials.
4. If foundation enclosures are missing, enclose with an appropriate materials such as lattice or pierced brick.

### **Avoid:**

1. Removing historic foundation enclosures unless they are deteriorated and irreparable.

## Foundations and Infill



Appropriate: pierced continuous brick infill



Inappropriate: continuous concrete block infill

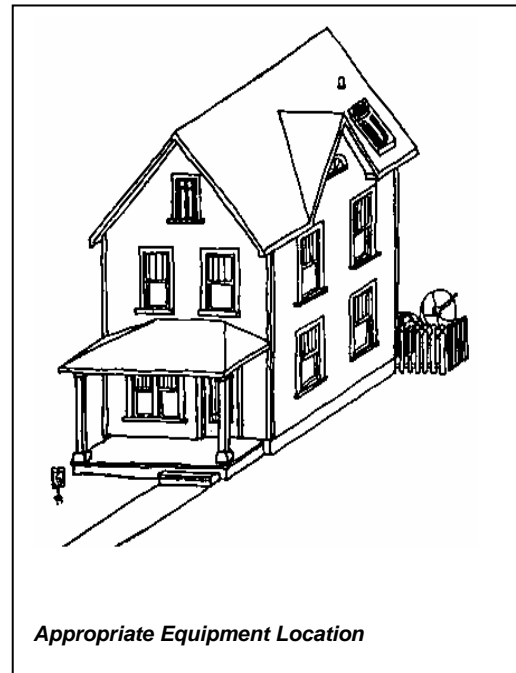
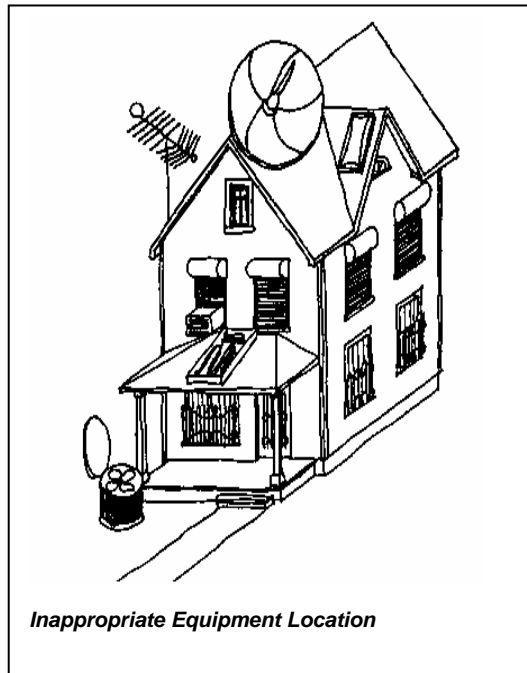


Appropriate: wood lattice infill between brick piers



Inappropriate: wood picket infill covers brick piers

2. Enclosing a pier foundation with continuous infill that prevents ventilation and destroys the openness of the feature.
3. Using an infill material which is inappropriate to the style of the building.
4. Using historically inappropriate material such as concrete block, stucco, or plywood as infill.



## **Mechanical Systems<sup>7</sup>**

Upgrading or additions of mechanical systems are frequently a necessary part of rehabilitating a historic building. Careful planning should precede installation of modern heating, ventilating, and air-conditioning (HVAC) and other mechanical systems. Installation should be accomplished in the least obtrusive manner possible and in the most inconspicuous location. In particular, protruding, through the wall or the use of window air-conditioning units should be avoided.

### **Applicable Standards: 5, 9, and 10**

5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

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<sup>7</sup> Applicable Standards: 2, 5, and 9

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Upgrading or additions of mechanical systems are frequently a necessary part of rehabilitating a historic building. Careful planning should precede installation of modern heating, ventilating, and air-conditioning (HVAC) and other mechanical systems. Insensitive installation of mechanical systems can cause significant damage to historic fabric and alter the visual qualities of a building in violation of Standard 5. Installation should be accomplished in the least obtrusive manner possible and in the most inconspicuous location. Protruding, through the wall or window air-conditioning units should be avoided.

Fortunately, the historic buildings in the historic districts lend themselves to upgrading. The raised foundations and generous attic spaces of most buildings provide plenty of space for duct work and new plumbing and electrical lines. Landscaping or fencing can screen exterior mechanical systems such as heat pumps from view.

### **Recommendations:**

1. Install necessary mechanical systems in areas and spaces that will require the least possible alteration to the structural integrity and physical appearance of the building.
2. Utilize existing mechanical systems, including plumbing and early lighting fixtures, where possible.

### **Avoid:**

1. Unnecessarily damaging the plan, materials, and appearance of the building when installing mechanical systems.
2. Attaching exterior electrical and telephone cables to the principal elevations of the building.
3. Installing vertical runs of ducts, pipes, and cables in places where they will be a visual intrusion.

## **Painting<sup>8</sup>**

Paint colors, finishes, and decorative painting constitute important factors in defining the character of a historic building. When repainting a historic building, the new color should generally be close to the original, as well as historically appropriate to the building, and the historic district in which it is located. Decorative painting such as stenciling, graining, and marbleizing are significant treatments and should be preserved.

Paint color is the most controversial treatment associated with design review in historic districts. Property owners are particularly resentful of being told what color they may or may not paint their house. Owners seldom, however, paint their buildings colors that would offend their neighbors.

The Historic Preservation Board does not require review of paint colors for single-family residential properties; however, commercial properties do require review. The following advisory guidelines are offered to property owners who are interested in painting their building historically appropriate colors. Because of frequent painting, few buildings in Leesburg exhibit original colors. The best way to verify original colors is through paint analysis. Many books and articles have been published about paint colors. One of the best sources of information for buildings such as those found in Leesburg is **Paint in America: The Colors of Historic Buildings** by Roger W. Moss at Amazon.com.books.

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8 Applicable Standards: 2 and 5

## **Recommendations:**

1. Choose color appropriate to the period and style of the building. The following colors are recommended for several of the major styles of architecture found in Leesburg.

### **Queen Anne/Late Victorian Period Vernacular**

Body-Medium gray, dark red, dark blue, dark green, brown.

Trim-Dark gray, dark brown, olive green, dark red.

Door-Unpainted, varnished or grained.

### **Colonial Revival**

Body-White, light yellow, tan, medium gray.

Trim-Cream, warm white, dark green.

Door-Unpainted, varnished or grained

### **Bungalow**

Body-Often unpainted with earth tones such as stained shingles, brown or dark red.

Trim-White, light yellow, gray, light green.

Door-Unpainted, varnished.

## **Commercial Paint Colors**

1. Paint colors should highlight architectural details. Keep colors compatible with the building's style and period of construction; avoid loud, garish, or harsh colors, and bright hues; avoid too many colors on a building; and select where to highlight architectural details based on historic tradition for the building's type and style.

2. Do not paint brick, stone or other naturally unpainted materials unless the material has been painted previously.

## **Avoid:**

1. Bright, gaudy colors or colors without historic basis.

## **Porches and Garages<sup>9</sup>**

Porches are significant architecture features. They were often the principal location for ornamentation and detailing, such as brackets and other jig-sawn woodwork, posts, columns, and balustrades. Size, style, ornateness or simplicity, sense of openness, and detailing were all-important attributes of porches. Such features should be preserved during the course of rehabilitating a building.

Changes to porches that are over fifty years old may have achieved significance in their own right. They may reflect changes in ownership or use, style, or improvements in the owner's economic well



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<sup>9</sup> Applicable Standards: 2, 4, 5, 6, 9, 10



being. These changes should be recognized and respected.

While porch enclosures are generally not recommended, they can meet the Standards under limited circumstances. Transparent materials, such as clear glass enclosures or screens, which are set behind balustrade and structural systems and maintain the visual openness of a porch are permitted. Removal or encasement of significant porch features or enclosure with non-transparent materials are not acceptable treatments. Permitted enclosures should be attached in such a way that if removed, the form and integrity of the porch would remain.

When replacement proves necessary, replacement features and materials should approximate the originals as closely as possible. If a porch or individual features of it are missing and no documentation or physical evidence is available, a new porch design which is compatible with the scale, design, and materials of the remainder of the building is appropriate.

Porches which have previously been enclosed or otherwise altered are permitted to remain under the guidelines. There is no requirement to restore an altered or missing feature. However, if enclosures or other inappropriate alterations are removed during the course of rehabilitation, they cannot be replaced.

Much of Florida developed after mass production of the automobile. As a result, porte cocheres and garages are often an integral part of the original design of historic buildings. In some instances garages were added as an afterthought and lack significant design quality and materials. Where they are less than fifty years old or insignificant, they can be selectively removed if necessary.

#### **Applicable Standards: 2, 4, 5, 6, 9, 10**

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Full-facade width, entrance porches are numerous and important elements of historic residences in Leesburg. Porches serve as a covered entrance to buildings and a transitional space between the interior and exterior. Particularly on vernacular residences, they are the principal location for ornamentations and detailing, such as brackets and other jig-sawn woodwork, posts and columns, and balustrades. Size, style, ornateness or simplicity

ity, sense of openness, and detailing are all important attributes of porches. Such features should be preserved during the course of rehabilitating a building under Standard 2.

There are a number of common problems associated with porch treatments. Owners are often tempted to enclose porches for additional year round living space. Although porch enclosures are generally not recommended, they can meet Standards 5, 9, and 10 under limited circumstances. Transparent materials, such as clear glass enclosures or screens, that are set behind balustrade and structural systems and maintain the visual openness of a porch are permitted. Removal or encasement of significant porch features or enclosure with non-transparent materials are not acceptable treatments.

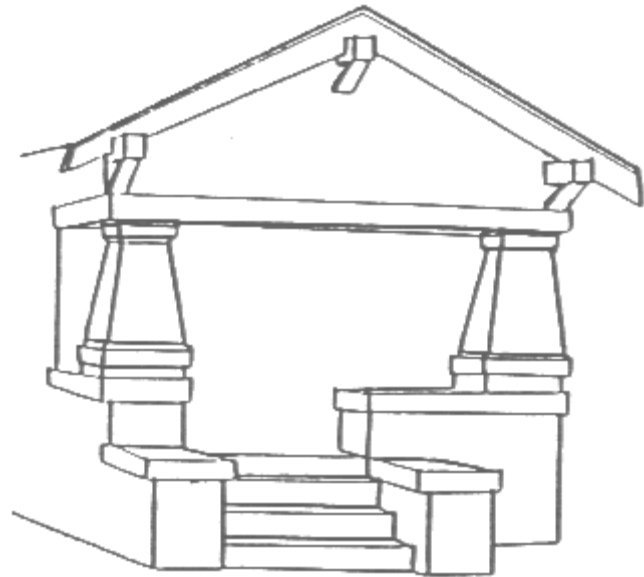
Because they are open to the elements, porches also require frequent maintenance and repair. Under Standard 6, deteriorated porch features should be repaired rather than replaced. If replacement proves necessary, replacement features and materials should approximate the originals as closely as possible. If wholesale replacement is required, the new porch should be rebuilt based on historical research and physical evidence. If a porch or individual features of it are missing and no documentation or physical evidence is available, a new porch design which is compatible with the scale, design, and materials of the remainder of the building is appropriate under Standard 9.

Extant porches which have previously been enclosed or otherwise altered are permitted under the guidelines. There is no requirement to restore an altered or missing feature. However, if enclosures or other inappropriate alterations are removed during the course of rehabilitation, they can not be replaced. Moreover, new construction must comply with Standard 9.

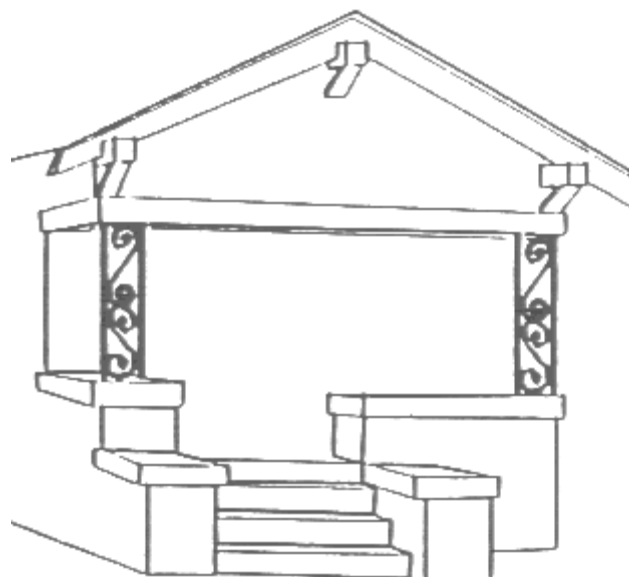
Changes to a porch which are over fifty years old may have achieved significance in their own right. They may reflect changes in ownership or use, style, or improvements in the owner's economic well-being. Under Standard 4, these changes should be recognized and respected.

### **Recommendations:**

1. Retain porches and steps that are appropriate to a building and its subsequent development. Porches and additions reflecting later architectural styles are often important to the building's historical development and should, wherever possible, be retained.



**Appropriate: porch posts are preserved**



**Inappropriate: iron porch posts detract from the historic appearance of the porch**

2. Repair and replace, where necessary, deteriorated architectural features of wood, terra cotta,

tile, brick and other historic materials.

3. If enclosures are undertaken, maintain the openness of porches through the use of transparent materials such as glass or screens. Place enclosures behind significant detailing so that the detailing is not obscured.

4. Retain garages and porte cocheres. If enclosures of garages and porte cocheres are undertaken, preserve significant features. Use materials similar in size, proportion, and detail to the original.

5. If additional interior space is needed or desired, place the addition at the rear of the building rather than enclosing a porch or porte cochere.

**Avoid:**

1. Removing or altering porches and steps that are appropriate to the building's development and style.

2. Stripping porches and steps of original material and architectural materials such as hand rails, balusters, columns, brackets, and roof decorations.

3. Enclosing porches, porte cocheres, garages, and steps in a manner that destroys their historical appearance.

**Roofs and Roof Surfaces<sup>10</sup>**

Roofs are highly visible components of historic buildings. They are an integral part of a building's overall design and often help define its architectural style. Roof forms comprise an important part of streetscapes in the historic district and create a unified rhythm with neighboring buildings. In planning roof repairs, it is important to identify significant features and materials and treat them with sensitivity. Significant features and materials should be repaired rather than replaced. If replacement of a deteriorated feature is necessary, the new materials should closely match the original.



Where existing roofing material is non-original and non-significant, there is greater flexibility. The existing roof may be retained, replaced in a manner known to be accurate based on documentation or physical evidence, or treated in a contemporary style in compliance. Even if the existing surfacing is inappropriate, the replacement material must be compatible with the overall design of the building.

Rooftop additions are generally not suitable for smaller buildings of three stories or less or for buildings with very distinctive rooflines. An addition should be designed to be distinguished from the historic portion of the building; and be placed so it is inconspicuous when viewed from the street.

**Applicable Standards: 2, 4, 5, 6, 9.**

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<sup>10</sup> Applicable Standards: 2, 4, 5, 6, 9.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

Roofs are highly visible components of historic buildings. They are an integral part of a building's overall design and often help define its architectural style. Examples of significant roof features or materials in Leesburg, include dormers; gambrel roofs; embossed or crimped sheet metal; and barrel or tile.

Roof forms comprise an important part of the streetscape in Leesburg. They create a unified rhythm with neighboring buildings. The most common residential roof type in Leesburg are gable, hip, or a combination. Occasional examples of the gambrel and clipped gable (jerkinhead) are found. Flat roofs with parapet are the universal roof type in commercial areas.

In planning roof repairs, it is important to identify significant features and materials and treat them with sensitivity under standards 2 and 5. Under standard 6 significant features and materials should be repaired rather than replaced. If replacement of a deteriorated feature is necessary, the new materials should closely match the original.

Roofs perform an essential function in keeping a building weather tight. As a result, they are particularly subject to change. Some historic changes to roofs have gained significance in their own right.

Many of the roofs in Leesburg have been previously repaired or replaced. The most common original roofing materials were embossed or crimped sheet metal and sawn wood shingles. Virtually all of the wood shingle roofs have been removed and replaced by sheet metal or asbestos or asphalt shingles.

Where existing roofing material in non-original, there is greater flexibility. The existing roof may be retained, replaced in a manner known to be accurate based on documentation or physical evidence, or treated in a contemporary style in compliance with Standards 4, 6, and 9. In reviewing replacement of non-historic roof surfacing, it is important to keep in mind, Standard 9. Even if the existing surfacing is inappropriate, the replacement material must be compatible with the overall design of the building.

Rooftop additions are another common change to historic buildings. They are generally not suitable for smaller buildings of three stories or less or for buildings with very distinctive rooflines. They can, however, meet Standard 9 if certain conditions are met. The addition should be designed to be distinguished from the historic portion of the building; be set back from the wall plane; and be placed so it is inconspicuous when viewed from the street.

### **Recommendations:**

1. Preserve the original roof form in the course of rehabilitation.
2. Provide adequate roof drainage and insure that the roofing material provides a weather tight covering for the structure.
3. Replace deteriorated roof surfacing with new material, such as composition shingles or tabbed asphalt shingles, in dark shades that match the original in composition, size, shape, color, and texture.
4. Retain or replace where necessary dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes, and other distinctive architectural or stylistic features that give a roof its essential character.

### **Avoid:**

1. Changing the essential character of a roof by adding inappropriate features such as dormers, vents, skylights, air-conditioners, and solar collectors which are visible from public right-of-ways.
2. New materials, such as roll roofing, whose composition, size, shape, color, and texture alter the appearance of the building.

## **Setting<sup>11</sup>**

Setting is the relationship of a historic building to adjacent buildings and the surrounding site and environment. The setting of a historic building includes such important features as parks, gardens, streetlights, signs, benches, walkways, streets, alleys, and building set-backs. The landscape features around a building are often important aspects of its character and the district in which it is located. Such historic features as gardens, walls, fencing, fountains, pools, paths, lighting and benches should be retained during the course of rehabilitation.

Historic landscape features visually link individual buildings to each other and should be retained. Chain link and hurricane fences have been added to many historic properties during the last forty years. Although there is no requirement to remove this type of fencing, it is inappropriate and should not be installed in the future. It is recommended that existing metal fences be screened with shrubbery or plants.



New fences and walls should respect traditional materials, design, and scale found in historic districts. They should have a regular pattern and be consistent in design with those found in the same block or adjacent buildings. Wood is the most appropriate material, particularly for simple frame buildings. Split-rail or horizontal board fences should be avoided. Cast iron fencing is most appropriate for buildings designed in the Colonial Revival, Neo-Classical, and Queen Anne styles. Fences should be of appropriate scale on street elevations. They should complement the building and not obscure significant features. They should be no more than four feet on the street elevation and six feet on side and rear elevations. They should also be setback from the wall plane on the main elevation.

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<sup>11</sup> Applicable Standards: 2 and 9

New construction should be located obtrusively and with the least amount of alteration to the site and setting of a historic building. Parking should be limited to the rear or side of buildings unless it was historically located in other areas.

### **Applicable Standards: 2 and 9**

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

Setting is the relationship of a historic building to adjacent buildings and the surrounding site and environment. The setting of a historic building includes such important features as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and building set-backs. The landscape features around a building are often important aspects of its character and the district in which it is located. Such historic features as gardens, walls, fencing, fountains, pools, paths, lighting and benches should be retained during the course of rehabilitation.

As described in the National Register nominations, parks and other landscape and streetscape features are highly significant components of the Leesburg Historic District. Brick paved streets, or patterned sidewalks, curbing and street trees are important urban design features.

Historic fencing, garden and retaining walls, and designed landscape features add distinction to individual buildings in Leesburg. Collectively, they form important streetscape compositions. Fences and walls serve to delineate property lines and as a barrier to distinguish line between a yard, sidewalk, and street. Wooden picket fences of simple design were the most common historically. Cast iron fencing of a pike or hairpin design was much less common and was generally restricted to buildings designed in the Queen Anne, Colonial Revival, and Neo-Classical styles. Retaining walls of brick or cast concrete block with pilasters and coping are also common streetscape features in the district.

Little if any of the original wooden fencing remains in Leesburg. Masonry retaining walls, particularly cast concrete in a rock-faced pattern with coping and pilasters, are quite common. These features visually link individual buildings to each other and should be retained under Standard 2. Chain link and hurricane fences have been added to many lots during the last forty years. Although there is no requirement to remove this type of fencing, it is inappropriate and should not be installed in the future on street elevations. It is recommended that existing metal fences be screened with shrubbery or plants.

Under Standard 9, new fences and walls should respect traditional materials, design, and scale found in the district. They should have a regular pattern and be consistent in design with those found in the same block or adjacent buildings. Round, hexagonal, and flat headed vertical pickets are most appropriate. Wood is the most appropriate material, particularly for simple frame buildings. Split-rail or horizontal board fences should be avoided. Cast iron fencing is most appropriate for buildings designed in the Colonial Revival, Neo-Classical, and Queen Anne styles. Fences should be of appropriate scale on street elevations. They should complement the building and not obscure significant features. They should be no more than four feet on the street elevation and six feet on side and rear elevations. They should also be set-back from the wall plane on the main elevation.

Individual lots are characterized by small front yards with buildings set close to the sidewalk and large back yards, where parking and trash storage are most appropriately located. Shrubbery is frequently adjacent to buildings and sidewalks. Most residences have grass lawns bisected by rectilinear sidewalks constructed of poured concrete or hexagonal pavers. Garden ornamentation such as birdbaths and urns are common elements of yards and remain appropriate today. The historic pattern of lot organization should be respected during the course of rehabilitating a property. Garden ornamentation should be retained or added where appropriate.

Landscaped settings in Leesburg frequently face development pressure as a result of proposed new uses, new construction, and expanded on-site parking. Under Standard 2, distinguishing landscape features that have traditionally linked individual buildings and districts to their environment should be retained. Incompatible uses of parks, and other historic design landscapes, should be avoided. Under Standard 9, new construction should be located unobtrusively and with the least amount of alteration to the site and setting of a historic building.

Narrow lots and side setback are important characteristics of the district. Access in some cases to buildings is through alleys located at the rear. New curb cuts, driveways and parking on the street side of residences should be avoided unless such features were associated historically with the block or surrounding buildings. In such instances, driveways with poured concrete ribbons are the most appropriate. Asphalt should be avoided. Parking should be restricted to the rear or side of buildings, when feasible.

#### **Recommendations:**

1. Retain distinctive features such as size, scale, mass, color, and materials of buildings, including roofs, porches, and stairways, that distinguish a district.
2. Retain landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and setbacks that have traditionally linked buildings to their environment.
3. Use new plant materials, fencing, walkways, street lights, signs, and benches that are compatible with the character of the neighborhood in size, scale, materials, and color.
4. Identify and retain plants, trees, fencing, walkways, street lighting, signs, and benches that reflect a property's history and development.
5. Base new site work on documentation or physical evidence. Avoid conjectural changes to the site.
6. Remove or trim plants and trees in close proximity to the building that may cause deterioration of historic fabric.
7. Provide proper site and roof drainage to assure that water does not splash against building or foundation walls, nor drain toward the building.
8. Landscape to provide shade, privacy, screening of non-historic features, and erosion control.

#### **Avoid:**

1. New construction that is incompatible with the district because of its size, scale, and materials.
2. Destroying the relationship between buildings and their setting by widening historic streets, changing paving material, or introducing inappropriately located new streets and parking lots that are incompatible with the character of the neighborhood.

3. Signs, street lighting, benches, new plant materials, fencing, walkways, and paving materials, such as asphalt and pebble, that are out of scale or are inappropriate to the neighborhood.
4. Changes to the appearance of a building site such as removing historic plants, trees, fencing, walkways, outbuildings, and other features before evaluating their importance.

## **Fencing and Walls:**

### **Recommendations:**

1. Retain and repair existing historic fencing and walls.
2. Construct new front-yard fences of vertical pickets in simple designs, especially on frame vernacular buildings. Limit cast iron fencing to high-styled buildings such as Queen Anne, Colonial Revival, and Neo-Classical.
3. Design new fences of appropriate scale on visible main and side elevations. Limit height on street-side elevation to four feet. Wooden, vertical board (stockade) privacy fences up to six feet in height are appropriate on side and rear elevations. Recess privacy fences from the wall plane on the street-side elevation.
4. Screen existing chain link and hurricane fences with plants and shrubbery.

### **Avoid:**

1. Removing historic fences and walls.
2. Cinder block, ornate iron or wooden, rough cedar, post and rail, chain link or hurricane fences.
3. Fences of inappropriate scale that obscure the overall design of a building and its individual features.

## **Parking and Driveways:**

### **Recommendations:**

1. Use existing alleys to provide access to buildings.
2. Limit parking to the rear or side of buildings.
3. Construct new curb cuts and street side driveways only in areas where they existed historically.
4. Use appropriate materials for driveways such as gravel or concrete poured in ribbons.

### **Avoid:**

1. New curb cuts and driveways that break the solid street edge.
2. Parking on the front side of buildings unless curb cuts, driveways, and parking space already exist.
3. Asphalt or other non-historic paving materials.



## **Storefronts**<sup>12</sup>

Storefronts frequently define the historic character of commercial buildings in Leesburg. Entrances, display windows, trim, kick plates, elaborate cornices, and decorative detailing are particularly important. Placement of entrances and windows can create a distinct rhythm on the facade of a building. When rehabilitating a storefront, such features, materials, and design elements should be retained and repaired.



Where original or early storefronts no longer exist or are too deteriorated to save, the first option is to retain the commercial character of the building through contemporary design. The new design should be compatible with the scale, design, materials, color and texture of the historic building. The second option is to restore the storefront based on historical research and physical evidence.

### **Applicable Standards: 2, 3, 4, 6, and 9**

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

Storefronts are a common feature of commercial buildings in Leesburg. Given the mixed use nature of the district, they are also sometimes found on buildings scattered throughout the neighborhood.

Storefronts frequently define the historic character of commercial buildings. Entrances, display windows, trim, kick plates, elaborate cornices, and decorative detailing are particularly important. Placement of entrances and windows can create a distinct rhythm on the facade of a building. When rehabilitating a storefront, such features, materials, and design elements should be retained and repaired under Standards 2 and 6.

Unfortunately, storefronts have been particularly subject to alteration. This was especially true in Leesburg and other Florida cities during the 1950s and 1960s, when rapid growth and economic prosperity led to frequent remodeling or removal of historic storefronts. Under these circumstances, two options are available to a property owner. Where original or early storefronts no longer exist or are too deteriorated to save, retain the commercial character of the building through contemporary design which is compatible with the scale, design,

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<sup>12</sup> Applicable Standards: 2, 3, 4, 6, and 9

materials, color and texture of the historic buildings in accordance with Standard 9; or restore the storefront based on historical research and physical evidence in accordance with Standard 6.

Sometimes altered storefronts, if the alteration is at least fifty years old, can be significant. Standard 4 then applies. A non-original storefront can have significance if it was constructed within the period of significance of the district and if at least one of the following is fulfilled:

1. Exhibits high quality workmanship;
2. Shows evidence of being architect designed;
3. Is constructed of significant materials;
4. Is a good example of a particular style;
5. Has features whose design, scale, and detailing are compatible with rest of the building.

Signs are an important component of storefront architecture. Their purpose is provide information about the location and type of business housed in a building. Large signs are appropriate for highway strip development where customers pass businesses at high rates of speed. They are inappropriate for historic buildings in the district, where traffic flow is slower and the orientation and setback of buildings make them difficult to read.

Factors to consider in selecting a sign are its legibility, clarity, placement, durability, and appropriateness to the size and scale of building. Signs should be simple in keeping with the character of the buildings in the district. Appropriate locations are the flat unadorned parts of a facade such as the glass of storefronts, awning flaps, masonry surfaces, and cornice fascia panel. Signs should not obscure architectural detailing such as windows, cornice details or storefronts and should not interfere with the view of the facades of adjoining buildings. Sign panels should be square or rectangular and flush mounted. Block style lettering is most appropriate.

### **Recommendations:**

1. Retain and repair existing storefronts, including windows, sash, doors, transoms, signage, and decorative features where such features contribute to the architectural and historic character of the building.
2. Where original or early storefronts no longer exist or are too deteriorated to save, retain the commercial character of the building through contemporary design which is compatible with the scale, design, materials, color and texture of the historic buildings; or an accurate restoration of the storefront based on historical research and physical evidence.

### **Avoid:**

1. Introducing a storefront or new design element on the ground floor, such as an arcade, which alters the architectural and historic character of the building and its relationship with the street or its setting or which causes destruction of significant historic fabric.
2. Using materials which detract from the historic or architectural character of a building.
3. Altering the entrance through a significant storefront.

## **Signs**<sup>13</sup>

Signs are an important component of commercial architecture. Their purpose is to provide information about the location and type of business housed in a building. Traditionally, a variety of types of signs have been associated with commercial buildings. These include fascia signs, placed on the fascia or horizontal band between storefront and second floor; hanging, projecting signs, which extend from a building; gold leaf signs, which are painted or etched in glass in windows, doors, and transoms; awnings or canopies on which signs are painted.

New signs are usually needed when there is a change in owner or occupant of a historic building or when the building is being rehabilitated. They should be compatible with the architectural character of a building. Factors to consider in selecting a sign are its legibility, clarity,

placement, durability, and appropriateness to the size and scale of building. Appropriate locations are the flat unadorned parts of a facade such as the glass of storefronts, awning flaps, masonry surfaces, and cornice frieze panel.

Signs should not obscure architectural detailing such as windows, cornice details or storefronts and should not interfere with the view of the facades of adjoining buildings. Sign panels should be square or rectangular and flush mounted. Block style lettering is most appropriate. Large signs are appropriate for highway strip development where customers pass businesses at high rates of speed. They are inappropriate for historic buildings, where traffic flow is slower and the orientation and setback of buildings make them difficult to read.

### **Recommendations:**

1. Locate sign on the flat, unadorned parts of a facade, such as show windows, awning flaps, masonry surface, and frieze.
2. Use simple designs and lettering such a block-style and serif style, painted in high contrast to the sign panel color.
3. Sign panels should be square or rectangular and flush mounted..
4. Flush mounted to facade no higher than bottom of 2nd floor windows.
5. Restore/repair historic signs, including existing neon.
6. Horizontal/linear signs that fit the overall proportions of the building.
7. Encourage window signs on plate glass.
8. Encourage transom window signs. Signs can be painted or vinyl lettered directly onto the glass.



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<sup>13</sup> Applicable Standards: 2, 4, and 9

9. Use signage area for creative expression of business character.
10. Pedestrian-scaled and auto-scaled signage.
11. Maximum of three signs per storefront as an adequate number including window signs.

**Avoid:**

1. Ornate signs or signs based on architectural styles inappropriate to the commercial architecture of Leesburg.
2. Signs that obscure architectural details such as windows, cornice, decorative brickwork, and storefronts.
3. Signs should not interfere with sight lines of adjoining buildings.
4. Back-lit signs
5. Molded plastic “canister” signs
6. Signs on upper story walls
7. Signs with strobe lights, flashing elements or distracting actions
8. Flush mounted or projecting vertical signs that extend above the bottom of the 2nd floor windows
9. Signs that call attention to themselves at the expense of neighboring businesses because of color, scale, lighting, materials, or other obtrusive feature
10. More than three signs per storefront including window signs.

**Windows/Awnings/Shutters<sup>14</sup>**

The placement, design, and materials of windows are often a significant part of the architectural character of a building. Windows often offer or contain significant stylistic elements. Non-historic windows include awning, jalousie, and pivot types. Factors to consider include the size and number of historic windows in relationship to a wall surface and their pattern of repetition; their overall design and detailing; their proximity to ground level and key entrances; and their visibility, particularly on key elevations.

Distinctive windows that are a significant part of the overall design of a building should not be destroyed. Careful repair is the preferred approach. If repair is not technically or economically feasible, new windows that match the original in size, general muntin/mullion configuration, and reflective qualities may be substituted for missing or non-repairable windows.

The rhythm of window and door openings is an important part of the character of buildings. In some instances, new window or door openings may be required to fulfill code requirements or for practical needs. New openings should be located on non-significant walls. For commercial buildings these would be common or party walls or secondary elevations. For residential buildings, these would be side or rear walls not readily visible from a main thoroughfare.

**Applicable Standards: 2, 3, 6, 9**

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<sup>14</sup> Applicable Standards: 2, 3, 6, 9

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

The placement, design, and materials of windows is often a significant part of the architectural character of a building. In the historic district windows are generally double-hung sash in a 1/1, 2/2, or multi-light/1 pattern or wooden or steel casement. Windows in the district are often important stylistic elements, such as multi-light upper sash in Bungalows, Art-Glass in the Prairie School, and round arch in Mediterranean influenced styles. Non-historic windows include awning, jalousie, and pivot types.

Under Standard 2, the visual role of historic window design and its detailing or craftsmanship should be carefully considered in planning window repair or replacement. Factors to consider are the size and number of historic windows in relationship to a wall surface and their pattern of repetition; their overall design and detailing; their proximity to ground level and key entrances; and their visibility particularly on key elevations.

Whether to repair or replace windows is an issue that can pose considerable problems in a rehabilitation. Distinctive windows that are a significant part of the overall design of a building should not be destroyed under Standard 6. Careful repair is the preferred approach. If repair is not technically or economically feasible, new windows that match the original in size, general muntin/mullion configuration, and reflective qualities may be substituted for missing or irreparable windows.

Owners often wish to replace windows to create a new look, for energy efficiency, to decrease maintenance costs or because of problems operating existing units. Tinted windows, windows with high reflective qualities, or stock windows of incompatible design and materials often result from such an approach and conflict with Standards 3, 6, and 9.

Window design to enhance appearance is not permissible under the standards. The proper procedure is to improve existing windows first. Weather stripping and other energy conservation methods should be employed. If after careful evaluation, window frames and sash are so deteriorated they need replacement, they should be duplicated in accordance with Standard 6.

The following steps are recommended for evaluating historic windows. First, analyze their significance to the building. Consider their size, shape, color, and detailing. Then consider the condition of the window. Inspect the sill, frame, sash, paint and wood surface, hardware, weather-stripping, stops, trim, operability, and glazing. Then, establish repair and replacement needs for existing windows.

If following careful evaluation, window frames are deteriorated, then they can be replaced. Replacement windows must be selected with care. They should match the original sash, pane size, configuration, glazing, mun-

tin detailing, and profile. Small differences between replacement and historic windows can make big differences in appearance.

If 50% or more are deteriorated or missing, then wholesale replacement of windows is allowable. When choosing replacements, the qualities of the original windows should be used as criteria. Consider the following features of the original:

1. trim detail;
2. size, shape of frame, sash;
3. location of meeting rail;
4. reveal or set-back of window from wall plane;
5. separate planes of two sash;
6. color, reflective qualities of glass.
7. muntin, mullion profiles, configuration.

If these criteria are fulfilled, the new windows need not be exact replicas of the originals. The Standards further permit new windows to be constructed of non-historic materials such as aluminum and a tint of up to 10%. Of course, matching the original materials and visual qualities is always preferable.

In general, changes to window openings should be avoided. The rhythm of window and door openings is an important part of the character of buildings in the district. In some instances, new window or door openings may be required to fulfill code requirements or for practical needs. New openings should be located on non-significant walls. For commercial buildings these would be common or party walls or secondary elevations. For residential buildings, these would be side or rear walls not readily visible from a main thoroughfare.

### **Shutters**

Original shutters in Leesburg are rare. Under Standard 3, unless there is physical or documentary evidence of their existence, shutters should not be mounted. If shutters are found to be appropriate, they should be operable or appear to be operable and measure the full height and one-half the width of the window frame. They should be attached to the window casing rather than the exterior finish material. Wooden shutters with horizontal louvers are the preferred type. Metal and vinyl types should be avoided.

### **Awnings**

Canvas awnings were sometimes featured on buildings in Leesburg, particularly many of the Mediterranean styled buildings, Bungalows, and commercial buildings. They are functional, decorative, and appropriate to the many of the buildings in the



district. Standard 3 should be considered when awnings are proposed as part of a rehabilitation plan. Under the Standard, awnings should be appropriate to the style or type of building being rehabilitated.

Under Standard 9, new awnings should be of compatible contemporary design. They should follow the lines of the window opening. Round or bell shaped is appropriate for Mediterranean styled buildings. Angled, rectangular canvas awnings are most appropriate for flat headed windows and storefronts. Fiberglass and metal awnings and awnings that obscure significant detailing are inappropriate.

### **Recommendations:**

1. Retain and repair window openings, frames, sash, glass, lintels, sills, pediments, architraves, hardware, awnings and shutters where they contribute to the architectural and historic character of the building.
2. Improve the thermal performance of existing windows and doors through adding or replacing weather-stripping and adding storm windows which are compatible with the character of the building and which do not damage window frames.
3. Replace missing or irreparable windows on significant elevations with new windows that match the original in material, size, general muntin and mullion proportion and configuration, and reflective qualities of the glass.
4. Install awnings that are historically appropriate to the style of the building or that are of compatible contemporary design. Awnings should follow the lines of window or door opening they are intended to cover.

### **Avoid:**

1. Introducing or changing the location or size of windows, and other openings that alter the architectural and historic character of a building.
2. Replacing window features on significant facades with historically and architecturally incompatible materials such as anodized aluminum, mirrored or tinted glass.
3. Removing window features that can be repaired where such features contribute to the historic and architectural character of a building.
4. Changing the size or arrangement of window panes, muntins, and rails where they contribute to the architectural and historic character of a building.
5. Installing on significant facades shutters, screens, blinds, security grills, and awnings which are historically inappropriate and which detract from the character of a building.
6. Replacing windows that contribute to the character of a building with those that are incompatible in size, configuration, and reflective qualities or which alter the setback relationship between window and wall.
7. Installing heating/air conditioning units in window frames when the sash and frames may be damaged. Window installations should be considered only when all other visible heating/cooling systems would result in significant damage to historic materials. If installation proves necessary, window units should be placed on secondary elevations not readily visible from public thoroughfares.
8. Installing metal or fiber-glass awnings.

9. Installing awnings that obscure architecturally significant detailing or features.
10. Replacing architecturally significant detailing, such as commercial canopies, with awnings.

## Section 5.

# NEW CONSTRUCTION<sup>15</sup>

New construction should complement historic architecture. Through sound planning and design, it can reinforce and respect the existing patterns of the historic district. Successful infill design does not have to imitate demolished or extant buildings to be successful. Rather, it picks up significant themes, such as height, materials, roof form, massing, setbacks, and the rhythm of openings to insure that a new building blends with its context.

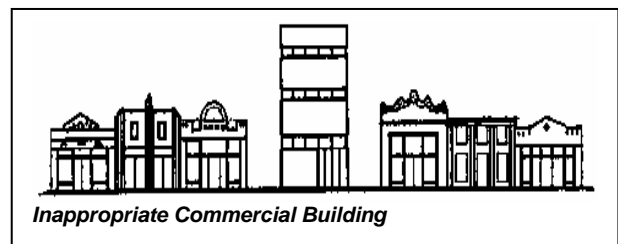
New construction adjacent to historic buildings can dramatically alter the historic setting of neighboring buildings or the district. New construction should complement the size, color, material, and character of adjacent buildings and their historic setting.

Because of its design, materials, scale, massing, and setbacks, non-historic construction is often out of context. The following criteria will be used when reviewing new construction in historic districts:

1. Height and Width: The height and width of new construction should be compatible with surrounding historic buildings.

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<sup>15</sup> Applicable Standards: 2, 3, and 9





2. **Setback:** Setback is the distance a building is located from property lines. Buildings in historic districts often share a common front and side setback. Commercial buildings are generally set directly on property lines, creating a wall effect. In locating new buildings, the side and rear setbacks should be maintained and aligned with the facades of surrounding historic buildings.



3. **Proportion of openings:** Window openings in historic districts often share similar size, spacing, and shape.<sup>16</sup> In designing new construction, the proportion and spacing of openings on adjacent buildings should be maintained.



4. **Horizontal Rhythms:** Divisions between upper and lower floors, uniform porch heights, and alignment of window and window sills are examples of such rhythms. New construction in historic districts should maintain or extend these strong shared streetscape elements in blocks where they appear.
5. **Roof forms:** Similar roof form and pitch are characteristics of buildings in many historic buildings.<sup>17</sup> Roof designs should be compatible with surrounding buildings. Sloped roofs with pitches similar to those of nearby buildings should be required for new residential construction, and flat roofs with the roof plane hidden from view on the front facade should be required for commercial construction.
6. **Materials:** Certain materials are characteristic of historic districts. Materials that are compatible in quality, color, texture, finish, and dimension to those common to the district should be used. Note: see Appendix B for materials used in historic structures.

### **Recommendations:**

1. Keep new construction to a minimum.
2. Design new buildings to be compatible in materials, size, color, and texture with the surrounding buildings.
3. Employ contemporary design that is compatible with the character and feel of the district.

### **Avoid:**

1. Designing new buildings whose massing and scale is inappropriate and whose materials and texture are non-historic.

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<sup>16</sup> On many buildings, particularly the Colonial Revival and other classically inspired styles, they are stacked, with a narrow space between them. Other styles, particularly the Queen Anne, exhibit randomly placed openings.

<sup>17</sup> Nearly all residential buildings in districts have pitched roofs, with gable or hip the predominate type. Gambrel, pyramidal, and clipped gable (jerkinhead) are also found. In contrast, commercial buildings generally have flat roofs with parapet.

2. Imitating an earlier style or period of architecture in new construction, except in rare cases where a contemporary design would detract from the architectural unity of an ensemble or group.

## **Section 6.**

# **RELOCATING HISTORIC BUILDINGS<sup>18</sup>**

### **Relocation**

Relocating a building is a last resort to avoid demolition. From a preservation perspective, relocating a building has many negative consequences. First, the context of the building is lost. The association with the surrounding natural and built environment is destroyed. Left behind are sidewalks, retaining walls, and landscape features that make each building unique.

Moreover, many of the character-defining features that contribute to the architectural significance of a building have to be removed or are seriously damaged as a result of relocation. Furthermore, an improperly relocated building can have a negative impact on the setting of existing buildings in a new location. Side and front setback, orientation, scale, mass, and individual features of existing building should be considered when choosing an appropriate site.

Despite the negatives, relocation is preferable to demolition. This is particularly true with regard to buildings whose significance is primarily architectural. There are several criteria to be considered when reviewing a proposal to move a building to a new site. The built environment for the new site should be similar to the old

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<sup>18</sup> Applicable Standard: 2

one in terms of the age of the surrounding buildings, their height, materials, setbacks, and architectural details. If not properly planned and executed, a relocated building can be just as incompatible as a poorly designed infill structure.

### **Recommendations:**

1. Move a building only when there is no alternative to its preservation. Provide documentation that there is no feasible alternative for preserving a building at its historic location.
2. To mitigate the impact of the relocation, move the building to an existing vacant lot within the historic district in which it is located.
3. In choosing a new site for a moved building, select a setting compatible with the original. Consider the age of the surrounding buildings, their height, mass, materials, setback, and architectural detailing.
4. Properly locate the moved building on its new site. Place the building so that the orientation of its principal facade and front and side setbacks are compatible with surrounding buildings.
5. Provide a new foundation whose design, height, and facing materials match those of the original. Salvage original foundation materials where possible for re-use as veneer on new foundation.

### **Avoid:**

1. Relocating a building not threatened by demolition.
2. Relocating a building outside a historic district.
3. Relocating a building to a site where the surrounding buildings date from a different period or are architecturally incompatible due to their height, materials, setback, and detailing.
4. Destruction or alteration of significant features, structures, or archaeological sites at new location.
5. Improperly locating a building on its new site so that its orientation and front and side setbacks are incompatible with surrounding buildings.
6. Placing the building on a new foundation whose design and materials are incompatible with the original. Examples include slab foundations or unfinished concrete blocks.

### **Demolition<sup>19</sup>**

In some instances demolition may be appropriate and may even enhance a historic district, building, or site. Non-historic buildings whose designs are not in character with its surroundings can be removed with no negative impact. Likewise, under certain circumstances, non-historic or non-significant components of a building complex can be removed. There are several factors to consider in the removal of such components. These include whether the components are secondary structures; lack historical, engineering, or architectural significance; do not comprise a major portion of a historical site; or the absence of persuasive evidence to show that retention of the components is not technically or economically feasible.

Demolition of non-significant additions may also be appropriate. Demolition may be undertaken if the addi-

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<sup>19</sup> Applicable Standards: 2 and 4

tion is less than fifty years old, does not exhibit stylistic details or fine workmanship or materials, was added after the period of significance of the building or district; is so deteriorated it would require reconstruction; or obscures earlier significant features.

Avoid demolition of significant outbuildings and additions. Carriage houses and garages can be significant components of building complexes. Many buildings in a district have had additions, new ornament, storefronts, porches, windows, wings, and additional stories. These changes might have gained significance in their own right and should be retained.

Demolition of significant buildings, outbuildings, and individual features conflicts with Standards 2 and 4. Demolition alters the essential character and integrity of a building and the district in which it is located. As part of the Historic Preservation Board's review, the following standards are considered when a property owner applies for a certificate of appropriateness for a demolition:

1. The historic or architectural significance of the building or structure.
2. The importance of the building or structure to the ambience of the historic district.
3. The difficulty or the impossibility of reproducing such a building or structure because of its design, texture, material, architectural detail or unique location.
4. Whether the building or structure is one of the last remaining examples of its kind in the neighborhood, the county, or the region.
5. Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what effect of those plans on the character of the surrounding area would be.
6. The difficulty or impossibility of saving the building or structure from collapse.
7. Whether the building or structure is capable of earning a reasonable economic return on its value.
8. Whether there are other feasible alternatives to demolition.
9. Whether the property no longer contributes to an historic district or no longer has significance as a historic, architectural or archaeological landmark.
10. Whether it would constitute undue economic hardship to deny the property owner the right to demolish the building or structure.

Demolition of significant outbuildings and additions should also be avoided. Carriage houses and garages can be significant components of building complexes in Springfield. Many buildings in the district have had additions, new ornament, storefronts, porches, windows, wings, and additional stories. These changes might have gained significance in their own right and should be retained under Standard 4. Assessing significance of later additions requires careful professional review and should be done on a case by case basis.

Demolition of components of a complex, such as garage, workshop, or shed, is permissible under the following criteria.

1. The component is secondary in nature and lacking architectural significance.
2. The component does not comprise a major portion of the historic site.
3. The component is less than fifty years old and not within the period of significance of the district.

4. There is persuasive evidence that retention is neither technically nor economically feasible.

Demolition of non-significant features of buildings is permissible under the following criteria.

1. The feature is less than fifty years old.

2. It is not a fine example of a significant architectural style and does not exhibit significant architectural design, materials, or workmanship.

3. It does not contribute measurably to the period of significance described in the district nomination.

4. It is in deteriorated condition and replacement would constitute a level of reconstruction not required in rehabilitation.

5. It obscures earlier significant features.

## Section 7.

# HANDICAP ACCESSIBILITY FOR HISTORIC STRUCTURES<sup>20</sup>

The Americans with Disabilities Act (ADA) and the Florida Building Code, Chapter 11, Part A Florida Accessibility Code, requires that buildings be accessible to people with disabilities. Historic properties, including buildings, sites, and landscapes, are not exempt from ADA and FBC and must comply with the regulations unless an approved waiver is granted. Historic properties can be made accessible while preserving their architectural character through careful planning and sensitive design.

Accessibility retrofitting on a historic property is an alteration and rehabilitation and shall be reviewed as such. The character defining features, materials, and spaces of a property should be preserved. Non-significant spaces, secondary pathways, non-historic additions, previously altered areas, utilitarian spaces, and service areas can usually be modified without threatening or destroying a property's historical significance. The goal should be to provide barrier-free access that promotes independence for a disabled person to the highest degree practicable, while preserving significant historic features. *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* may apply to a disabilities retrofit. A modification to provide accessibility should be compatible with the historic property under Standard 9 (Compatible contemporary design for new alterations/ additions) and should be reversible under Standard 10 (Reversibility of new alterations/ additions).

The ADA and FBC includes alternative minimum requirements for qualified historic properties, including those designated under state or local law. Owners of such qualified historic structures may consult with the Community Development Department before using the alternative minimum requirements of ADA and FBC. The CDD shall determine whether compliance with the full accessibility requirements of ADA and FBC would threaten or destroy the historical significance of a building or site. If so, the following minimum alternative standards may be used:

One accessible route must be provided from a site access point to an accessible entrance. Using a ramp with a 1:6 slope is permissible for a run of up to 2 feet.

One accessible entrance must be provided. If it is not possible to make the public entrance accessible, then an alternative, unlocked entrance is acceptable. Directional signage at the primary entrance and a notification system at the accessible entrance must be provided.

If toilets are provided, only one must be accessible, and it may be unisex.

Public spaces on the level of the accessible entrance must be accessible, and other public levels should be accessible whenever practical.

Displays and written information should be located where they can be seen by a seated person. Horizontal signage should be no higher than 44 inches above the floor.

In limited circumstances, if it is determined in consultation with the SHPO that compliance with the alterna-

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<sup>20</sup> Applicable Standards: 2, 9, and 10

tive minimum requirements would also threaten or destroy the significance of a historic building, alternative methods of access may be used. The alternative methods of accessibility that may be used to make a building's program and activities accessible include:

Using audio-visual materials and devices to show inaccessible areas of a historic property.

Assigning persons to guide individuals with disabilities into or through inaccessible areas of a historic property.

Adopting other innovative methods.

## Section 8.

# LEESBURG ARCHITECTURAL PERIODS

### The Area

The historic buildings of Leesburg embody vernacular designs consistent with the era in which they were constructed. These structures are contained within the triangular “core area” as defined in the **Methodology** section of this report: U.S. Highway 44 (North Boulevard) on the north, to the intersection of the highway with Dixie Avenue (State Road 44) on the east, Dixie Avenue on the south, and U.S. Highway 27 (14<sup>th</sup> Street) on the west.

The buildings surveyed serve primarily residential functions. They are placed with varying setbacks on wooded lots of different sizes. It is evident that property sizes and building styles have direct correlations to the conditions of the local economy at the time of their development.

Distinct neighborhood development is evident in some parts of Leesburg, as in the southwest section of the “core area” at Bonaire Heights, or the subdivision sameness of structures at Carleton Court, Lucerne Circle, and South 12<sup>th</sup> Street (west side, south of West Magnolia), or in the clusters of similar quarters-like structures on Indiana, Busby, Parker, West Magnolia, West Washington, Owen and Bourlay streets and Floyd Lane, Cauthen Circle, Pine Street Alley, and Hall Circle.

The apparent wealth of Leesburg is evident in the large Bungalow and Craftsman houses in the neighborhood formed north of West Main Street around Herndon, Lee Street, North Palmetto, Perkins, and West Line Streets and Orange Avenue and the older neighborhood formed south of West Main Street around Euclid Avenue and Kolb and Lily Streets.

In all neighborhoods, the overlay of aluminum or vinyl siding on wood structures is minimal and the construction of numerous nonconforming additions to structures limited. Also, the usually evident success of the “aluminum window salesman” is lacking in Leesburg; relatively few historic homes have aluminum awning windows.

Leesburg’s historic business district is an intermingling of periods of development, beginning in the mid 1880s through the 1920s, with little evidence of infill. The “upgrading” of the street-facing façade, consistent with each historic period on Main Street, is evident in various trends of window display and technology. A persistent theme of the 1920s in Leesburg’s business district is apparent with the incorporation and application of mosaic tile all along Main Street, either directly imbedded in the exterior materials, in tiled entryways, flanking the entry doorway, or in some other decorative use. The source of this concept has not been located. Suspended flat-roofed awnings or visors over the sidewalks are the most popular style of sidewalk weather shield.

The following narrative is in two parts: **Architectural Leesburg**, which discusses examples of particular styles of architecture found in the “core area” which was surveyed, and **Architectural Styles**, which provides background information for these styles and which is designed as an education tool. The styles, as discussed in the Architectural Styles section, do not necessarily describe any particular structure found in Leesburg but is meant to describe the particular style in general.



## Architectural Leesburg

The largest number of structures in any given community are frequently from the style group **Frame Vernacular**. Frame Vernacular styles range from the simple Board and Batten style found at 109 South Lake Street (circa 1919) and 11 Cauthen Circle (circa 1939). Both structures have vertically placed boards secured with vertically positioned battens. Both are end gabled structures with front-facing shed porches. Another version of the Frame Vernacular style is a simple rectangular structure clad in wood siding, asbestos shingles or siding, or other simple exterior material. The wood frame structures on Indiana Street (circa 1925) are typical of this type of construction. Both of these structures come from quarters-like sections of housing on Leesburg's east side. Most likely constructed for citrus or other farm workers, they are small structures with front and rear porches.

Frame Vernacular



915 Kolb Street

Frame Vernacular structures also exhibit architectural details of a more complex design. The end gabled wood frame structure at 421 Euclid Street (circa 1939) has a cantilevered Gable portico entry; the end gable house at 303 Euclid Street (circa 1941) has a raised entry supported by square wood posts with square bases and covered by an over-curved roof.

The **Masonry Vernacular** style, documented more frequently now than structures dating from the early and mid 1940s are included in historical and architectural surveys, although not as common in numbers as the Frame Vernacular in Leesburg, is a frequently seen style. The Masonry Vernacular structure at 912 Kolb Street (circa 1926), exhibits features which may indicate that it is an altered Tudor Revival: a steeply-pitched intersecting gable roof with a raised gabled porch entry incise into the "L" formed by the junction of the two roofs, Arabic type doorways in the entry, and narrow paired windows. The Shalimar Apartments at 330 South 9<sup>th</sup> Street (circa 1925) is a symmetrical two-story Masonry Vernacular building with ribbons of windows, a one-story half-octagon entry, and a low, Prairie-like hip roof with overhanging eaves.

Masonry Vernacular



912 Kolb Street

The **Folk Victorian** style, although not numerous in Leesburg, is well represented by structures at 106 South Palmetto Street (1877); and the Florida Conference College former women's dormitory, 1502 West High Street (circa 1887). Features characteristic of style, much less detailed than its "cousin", the more ornate Queen Anne style, can be seen in one or all three buildings; simple decorative gable and porch treatments and decorative shutters. The Folk Victorian structure at 209 South 7<sup>th</sup> Street (1926) is more complex than most buildings in this group but does not exhibit the cleaner lines of a true Queen Anne. This structure is unusual for its application of so many architectural features: a hipped octagonal bay addition, a cantilevered hipped inglenook, multiple roofs in a strange intermingling of junctions, and numerous wings and additions. A more typical feature of the style is the patterned wood shingle-work in the gable ends.

## Folk Victorian



106 South Palmetto Street

## Queen Anne



Mote-Morris House

**Queen Anne** houses are found in Leesburg at 907 Lily Street (1912) and the Mote-Morris House at 1195 West Magnolia Street (circa 1892). Projecting gabled additions off-center to the main structure, open porches and verandas, ornamentation in gable ends, along roof cornices, and on porches are signature details.



An infrequently found but equally ornate style is the **Gothic Revival**, a good example of which is St. James Episcopal Church at 204 North Lee Street (circa 1885). The church's arched stained-glass windows, steeply-pitched roofs, shaped foils in the steeple tower, and cross bracing in the gables porch entry are characteristic of this Gothic Revival style.

### Gothic Revival



St. James Episcopal Church  
204 North Lee Street

### Colonial Revival



1105 Herndon Street

Leesburg has several houses of the **Colonial Revival** style.

Representative of this style are: 909 Lily Street (1880); 1105 Herndon Street (1936); 109 North 12<sup>th</sup> Street (1938); and 1120 Webster Street (1945). As is typical of the Colonial Revival style, all have symmetrical facades and multi-paned windows. Roofs are either gables or hipped; chimneys are single or in pairs. Only the house at 1120 Webster Street has paired two-story end wings; 1105 Herndon Street and 109 North 12<sup>th</sup> Street each have one one-story wing. The most distinguishing feature which separates the four structures is the entry porch. Colonial Revival houses usually have an accentuated front door, which varies in these houses, in order, from a porch with paired square wood columns supporting a balcony with ornamental wooden balustrade, to a decorative pedimented gabled porch with shingled gable returns and multiple square wood columns, to a gabled porch with a curved underside supported by round wood columns, to an enclosed porch with a flared shed roof. All four entries feature side-lights and/or ornamental transoms. The Colo-

onial Revival at 109 North 12<sup>th</sup> Street has a Palladian window above the door.

Other than the Frame Vernacular style, the most frequently seen structures in Leesburg are similar in style, the **Bungalow**, typically a low house with a front gable, highlighted by a front porch entry with tapered columns, and the **Craftsman**, characterized by careful craftsmanship utilizing natural materials and the extensive use of wood accents such as exposed rafter tails, triangular knee braces, exposed beams ends, and exposed wood structural members. Typical Bungalows are 1114 West Line Street (1926) and 122 South East Street (circa 1925). Although displaying some characteristics of the Craftsman style, specifically the use of wood detailing, 1114 West Line Street is a typical Bungalow. The structure at 122 South East Street has a porte cochere to the north of the main structure and is an extension of the porch roof. The gable-on-hip porch has been enclosed and incorporated into the house's living space.



The Craftsman style is frequently seen in Leesburg in many variations, simple and complex. Less complicated Craftsman structures are found at 214 North 12<sup>th</sup> Street (1933), which is a side-gabled one-and-one-half story wood frame with shed dormer and inglenook, and 1004 West Line Street (1940), which exhibits the characteristic exposed wood structural members and use of brick. The two-story gable-on-hip roof of 1100 Herndon Street (1910) and the two-story clipped-gable roof of 112 North 12<sup>th</sup> Street (1923) cover larger, more detailed structures. A wrap-around porch from east to south wraps to the west on a porte cochere; a center gable dormer defines the raised entry to the arcaded porch. The clipped-gable (also known as a jerkinhead) end of 112 North 12<sup>th</sup> Street shows a number of Craftsman details: ribbons of windows, exposed wood structural members, and triangular knee braces. In addition, the exterior walls are brick up to under the window sills and then stucco and half-timbering to the roofline.

Other types of the Craftsman style are found at 408 South Euclid Street (1912), 100 North 12<sup>th</sup> Street (1922), 415 South 9<sup>th</sup> Street (1926), 119 Orange Avenue (1912), and 321 South 2<sup>nd</sup> Street (1925). Each exhibits a different variation of the common Craftsman theme.



The **Italianate** style is represented in Leesburg at 1115 Herndon Street (1927), which is a two-story structure with a low-pitched roof, widely overhanging eaves with a decorative brackets, and tall narrow windows. The more ornate window decoration of most Italianate structure is lacking.

The symmetrical rectangular **Prairie** style is found at 216 Lee Street (1915). The low pitched roofs, exposed rafter ends, and grouped wood windows are typical of the Prairie style.

Another infrequently-found style in Leesburg is the **Tudor Revival**, two examples of which are at 1202

Sunshine Avenue (1928) and 100/102 East Main Street (1936). As seen in the Masonry Vernacular structure at 912 Kolb Street (circa 1926), both have the characteristic steeply-pitched roof common to the Tudor Revival. Half-timbering in the gable ends is the most tell-tale feature of this style.

Two related styles carry out a common theme in the area of Main Street: Mission, sometimes called Mission Revival, and the Spanish-Eclectic. The characteristic **Mission**-shaped dormer or roof parapet on the main or porch roof is a distinguishing feature of this style, which is found in Leesburg in both residential and commercial structures: First Church of Christ Scientist, 300 North 13<sup>th</sup> Street (1928); Lake Shore Apartments, 310 West Dixie Avenue (1932); A.S. Herlong & Co., 118 West Meadow Street (1922); and 1303 West Main Street (1935).

Some features of the **Spanish-Eclectic** style are seen throughout Leesburg's Main Street area: patterned tile and tile mosaics, tiled entries, arched doorways and window surrounds, and decorative grills or balustrades. Many structures carry these features and others characteristic of the style: the Cambridge Apartments (1926) have tile mosaics on the exterior wall between rows of windows; the Leesburg Woman's Club, 111 South 6<sup>th</sup> Street (1922) exhibits numerous features, including Arabic archways; Leesburg High School, 1400 Meadows Avenue (1927); and the A.S. Herlong Residence, 1022 Shore Acres Drive (circa 1925). Both the High School and the Herlong Residence are overwhelmingly endowed with details of the Spanish-Eclectic style.

## Spanish-Eclectic



Leesburg Woman's Club  
111 South 6<sup>th</sup> Street

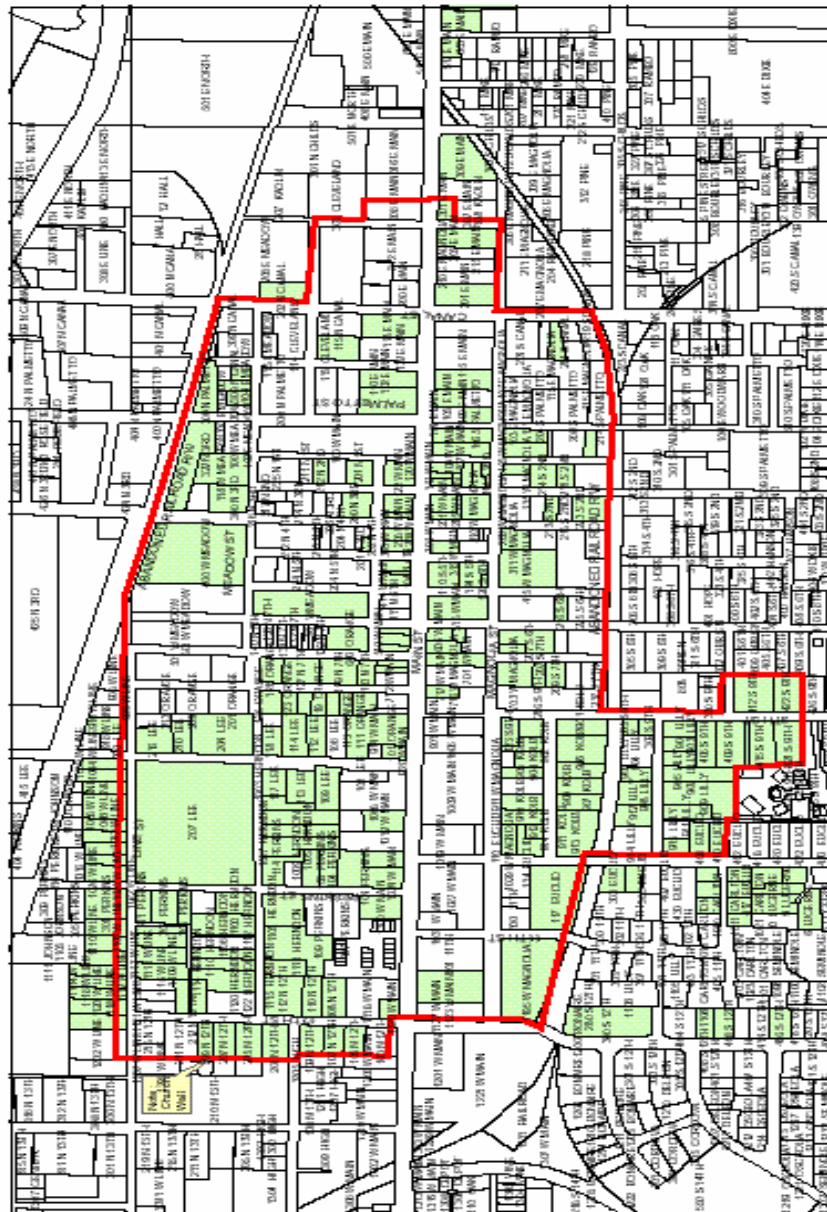
Leesburg's historic business district also exhibits a great variety of **Commercial** architecture, which is not exclusively devoted to a particular style in as much as it is a type: masonry construction, fixed glass and storefront windows, mostly two stories tall, usually having flat roofs with parapet walls. In Leesburg, the Commercial structures also exhibit characteristics of other styles. Commercial structures in Leesburg range from the basic one-part block at 117/119/121 South 4<sup>th</sup> Street (c1890) to the distinctive two-part commercial blocks at 216 South 6<sup>th</sup> Street (1914) with its raised faux exterior wall, 106 South 2<sup>nd</sup> Street (1922), the Kilgore Building, 500 West Main Street (c1885), the Mote Block, 401-405 West Main Street (c1886), the Armory Building, 310-314 West Main Street (c1885), and the Butler Chevrolet Building, 310/310 ½ West Magnolia Street (c1920). A less frequently seen style of commercial building is the First National Bank Building, 400 West Main Street (1916), with its temple-like façade. Public buildings also come within the Commercial style group, for instance the Leesburg City Hall Annex which was originally the Leesburg Post Office, 600 West Orange Street (1934). Leesburg also possesses recognizable commercial building forms which are clearly part of its historic past, the Seaboard Air Line Railroad Depot at 300 North Palmetto Street (1912), exhibits flared eaves but having a hipped dormer "inglenook" of ticket booth, paired brick chimney, ornamental bracketing, and ribbons of windows making it more Craftsman-like in style.



## Appendix A.

# DOWNTOWN HISTORIC DISTRICT MAP

### City of Leesburg Proposed Downtown Historic District Boundary



City of Leesburg  
Planning Department  
Comprehensive Planning  
Historic District  
Map No. 100  
2017  
City of Leesburg, FL  
10000 Leesburg Blvd, Suite 200  
Leesburg, FL 34748-1000  
Phone: 888.444.4444  
Fax: 888.444.4444  
Email: info@leesburgfl.com  
Website: www.leesburgfl.com

Legend  
Proposed District  
Historic District  
Shaded



## **Appendix B.**

# GENERAL ARCHITECTURAL STYLES AND BUILDING TRADITIONS

## **Colonial (1565-1821)**

The architectural legacy of Colonial Florida is concentrated at St. Augustine. St. Augustine's extended history makes generalizations about its architecture difficult. Nonetheless a distinctive building tradition did develop there during the colonial period. From early crude shelters of wood, thatch, and wattle-and-daub more substantial buildings, often employing masonry construction, eventually appeared, especially after destruction of the city by fire in 1702.

The architecture of the First Spanish Period (1565-1763) contained distinctive features, many of them adaptations to the climate and available materials. The more substantial buildings employed coquina bearing walls finished with stucco. The principal elevations were generally constructed immediately upon property lines and together with garden walls formed a solid plane along street edges. The main entry opened upon the side of a building and provided access to an interior courtyard. Distinctive architectural features included projecting wooden grillwork known as rejas, interior shutters, arcaded loggias, vigas or exposed ceiling beams, overhanging balconies, and, on flat-roofed buildings, projecting rainspouts, known as canales. Buildings featured shutters, balconies, and loggias. Balconies, frequently projecting over the street, provided a cool, covered sitting area. They sometimes exhibited corbeled supports as a functional and decorative feature. Loggias, a transitional space between indoors and outdoors, wrapped around the side and rear walls of buildings. Normally shaded by second floors, they served as an outdoor living space in warm weather.

The British, who occupied St. Augustine from 1763-1784, often added extra rooms or upper stories to enlarge the buildings they inherited from the Spanish. They replaced the rejas and interior shutters with single or double hung sash windows and exterior shutters. The British altered some buildings by placing doors directly onto the street. Window glass, chimneys, and steeply pitched gable roofs proliferated during the British period.

The architecture of the Second Spanish Period (1784-1821) continued many earlier traditions. Coquina remained the most significant building material. The Minorcans, former British subjects from the Mediterranean, constituted the principal corps of artisans. They maintained English and Spanish building practices, incorporating overhanging balconies and loggias on the buildings and placing the main elevation of buildings on street lines.

Pensacola is the only other Florida city with an extant colonial building. The Seville Historic District contains French influenced Gulf Coast cottages. The Gulf Coast Cottage was an one-and-one-half story residence built on brick piers with a steep-pitched gable roof and an incised porch on the main facade. It remained an important vernacular dwelling house following the acquisition of Florida by the United States in 1821.

## **Frame Vernacular (1821-1940)**

Vernacular architecture predominated in Florida from the Territorial Period until the Depression era of the



1930s. Frame vernacular architecture was the common wood-frame construction of self-taught builders, often passed from one generation to the next. Vernacular building traditions resulted from the builder's experience, available resources, and responses to the local environment. Dwellings and associated outbuildings constituted the most common wood frame property type, although many frame vernacular churches and commercial and industrial buildings were also constructed.

Few examples of vernacular architecture from the pre-Civil War Territorial and Statehood periods survive in Florida. Those which remain are generally one-story dwellings of square-hewn logs or braced frame construction. Braced frame construction replaced the earlier post and beam forms, which predominated during the English Colonial Period in the United States. Braced framing consisted of a combination of heavy timber frame with hewn joints and light, closely spaced vertical studs, which were machine cut. Foundations were brick, coquina, lime rock, or tabby piers or wood posts. Exterior cladding was clapboard, lap siding, or board-and-batten. Roofs were front or side facing gable types. Windows were double-hung sash with small panes, most frequently in a 6/6 light configuration. Porches were a universal feature. They were usually full-width, shed or incised types. There were a number of vernacular dwelling house types. These included the single-pen, hall and parlor, dog-trot, I-house, and Creole Cottage.

From the end of the Civil War until about 1910, frame vernacular architecture in Florida was characterized by the balloon-frame method of construction. Balloon-frame construction, which began in Chicago and reached Florida about 1870, featured closely spaced two-inch deep boards of varying widths joined by nails. This method of framing eliminated the hewn joints and massive timbers employed in braced frame construction. Corner posts and principal horizontal members consisted of two or more two-inch boards nailed together. Studs in multi-story buildings rose continuously from the floors to the roof. Floors hung on the studs. Balloon framing allowed cheaper and more rapid construction by eliminating the need for hand-hewing the principal wall timbers. This method of construction permitted taller frame buildings. Brick piers provided the principal foundation type. Roofs were generally gable, hip, or pyramidal. Metal roof surfacing, including ornamental metal, became common in Florida during the period. Roof forms were more complex, featuring dormers, cross gables, and other secondary roof structures. The complexity of roof forms during the late nineteenth century can be attributed in part to the influence of the Queen Anne style, which also led to irregular massing. Windows remained double-hung sash, but contained larger panes than in the pre-Civil era, often in a 2/2 light pattern. Porches and verandas were also common features.

A final change in frame construction in Florida occurred about 1910 with the introduction of platform framing. With the new method, each floor was constructed independently. Shorter studs were erected upon wooden platforms to support the overlying platform or roof. This framing system was both simpler and more rigid than the balloon framing system it replaced.

By 1920 the Bungalow had become a major influence on vernacular design. As a result, the form, plan, and features of frame buildings tended to be more regular. After 1920, frame vernacular buildings often diminished to one story. In addition to height and methods of construction, frame vernacular architecture of the 1920s and 1930s shared additional characteristics. Framing rested on pier foundations, commonly brick or concrete block. Exterior sheathing was usually horizontal wood siding, either weatherboard or drop type. Roof types were gable or hip, covered with V-crimp or embossed sheet metal or composition or asbestos shingles. Brick chimneys constituted a common feature. Windows were double-hung sash. The size of panes increased in size, generally to either 1/1 or 2/2 lights. Bungalow windows, with a single lower light, and 3,4, or more lights in the upper sash, were also typical. Porches, usually full-width entrance types, remained common.

### **Masonry Vernacular (1821-1940)**

Before the Civil War masonry, construction was far less common in Florida than wood framing. Brick, the most common masonry material in the United States, was not readily available because of a scarcity of clay in the state and poor transportation facilities. Contractors for federal structures in Florida, including fortifications, lighthouses, and arsenals, imported brick from other states for their works. Most privately owned brick buildings were residences. Brick construction usually consisted of fired brick in an English or common bond pattern. The most common wall dimensions were eight or twelve inches. Coquina was used as a construction material in St. Augustine and scattered east coast locations.

Following the Civil War, brick became more readily available, particularly in the 1880s, as rail networks began to penetrate the Florida peninsula. Because of its fire-resistant qualities, brick was often employed in constructing commercial buildings. Many commercial areas were rebuilt in brick after fires destroyed the original frame structures. Such commercial buildings generally rose one or two stories in height and exhibited fixed glass storefronts. Ornamentation consisted of simple detailing, usually cast concrete applications or decorative brick work, such as corbeling. Roofs were usually flat, built-up types with parapet. Poured concrete buildings first appeared in St. Augustine during the 1880s.

After 1900, new colors and textures of brick were introduced. In addition to commercial buildings, brick was increasingly used on a variety of buildings, including private residences, apartments, schools, and governmental buildings. Beginning in the 1920s two new masonry materials, hollow tile and concrete block, became widely used. These new materials were as strong as fired brick, but were lighter and cheaper. In later years, concrete block almost exclusively replaced brick as a structural material. During the 1920s brick was frequently used as a veneer in combination with masonry or frame interior walls on a variety of buildings.

### **Gothic Revival (1850-1920)**

The Gothic Revival style achieved popularity in the United States between 1840 and 1870. It remained a favored style for religious and educational buildings, including those in Florida, well into the twentieth century. Several variations, including the Carpenter Gothic and the Collegiate Gothic, materialized. Architect Andrew Jackson Downing, said to have built the first example in America in 1832, later produced several pattern books in which he illustrated the style's appropriateness for modest domestic designs. Downing's efforts to popularize the Gothic helped to make it one of the dominant building styles of the day. Carpenter Gothic, a peculiarly American version of the Gothic Revival, was popularized nationally in the writings and architectural pattern books of Downing, Alexander Jackson Davis, and Richard Upjohn, published in the 1830s, 1840s, and 1850s.

The Gothic Revival in Florida dates to the 1850s. Florida's Episcopal Churches, many of which were drawn from the pattern books of Richard Upjohn, offer many of the earliest and best examples of the Carpenter Gothic. University buildings and public schools portray the Collegiate Gothic style.

Identifying features of the Gothic Revival style include steeply pitched gable roofs, often with one or more intersecting cross-gables; decorative verge board work in the gables; open eaves; wood siding, often board and batten; one story entrance or end porch; and varied window treatments including lancet, cantilevered oriels, and double-hung sash windows, often with diamond pane glazing.

The hallmark of the Carpenter Gothic is extensive use of sawn wood ornamentation on the bargeboards and eaves of the roof. This type of ornamentation was made possible by the nineteenth-century development of the jigsaw. Steeply pitched gables lent a pronounced vertical emphasis to Carpenter Gothic buildings.

## **Romanesque Revival (1870-1910)**

The Romanesque Revival drew its inspiration from the medieval architecture of Europe, particularly that of France and Spain. As interpreted in the United States by Boston architect H. H. Richardson, the style was primarily applied to churches, educational buildings, train stations, courthouses, and other public buildings. A major variant of the style was indeed called Richardsonian Romanesque.

Constructed of solid masonry, Romanesque Revival buildings were expensive to build and invariably required professional design. Given such limitations, the style did not gain wide application. Few monumental examples of the kind found in other states appear in Florida. Courthouses, schools, and churches were the primary property types associated with the style.

## **Colonial Revival (1900-1930)**

The Colonial Revival style traces its origins to the 1876 Philadelphia Centennial Exposition, where many of the exhibit buildings sought to revive and interpret historical “colonial” types. These structures, rich in borrowed details, reflected the classical tradition that produced designs now known as “Georgian,” “Federal” and “Jeffersonian.” The major elements of those styles were symmetrical facades, prominent porticos, molded details in bas-relief, rectangular windows with small panes, and fanlights over the main entry. Interiors were often integrated with exteriors through the application of Colonial details to major rooms and addition of features such as staircases and fireplaces.

The Colonial Revival style became popular at the turn of the century. In Florida it exerted a strong influence on vernacular architecture. Colonial Revival style buildings, generally residences, rose two to two-and-one-half stories in height. They displayed symmetrical massing, exhibited a tall hip roof and hip dormers, and usually contained a one-story full facade entrance porch or veranda. One variant, the Dutch Colonial Revival, featured a gambrel roof.

Decorative elements included columns of various orders, balustrades, modillions and dentils. Centrally placed entrances featured transoms, fanlights, sidelights, plinth, fluted pilasters, hoods, pediments, and other detailing. Windows were usually double-hung sash with 1/1 or 3/1 lights, although some contained latticed upper sash. Bays and oriels often provided facade relief. Exterior fabrics included brick, weatherboard, drop siding, and shingles. Interior features associated with the style embraced urns, swags, fans, ellipses, paneled wainscoting, and detailing derived from the Classical orders, particularly columns and dentil courses.

## **Classical Revival (1890-1930)**

Classical Revival, also known as Neoclassical, resulted from an adaptation of the Greek temple front and other details to a variety of structures. The Classical Revival provided a more subdued alternative to the Beaux Arts, which featured ostentatious, sculptured ornament and highly decorated moldings. Classical Revival was frequently associated with major public buildings and private residences designed by formally trained architects.

In Florida the Classical Revival was found on a variety of building types. Although scattered examples of the style in Florida date to the 1890s, it did not become common until the following decade. Many of the earliest examples consisted of large private residences and estates. Whitehall, in Palm Beach, designed in 1901 by the

New York firm of Carrere and Hastings as a winter home for Henry Flagler, provides a most notable example.

Over the next several decades the Classical Revival exerted a major influence on the design of public buildings such as courthouses and commercial buildings particularly banks. Only occasionally did the style appear in middle and upper class residential neighborhoods.

Examples of the style in Florida feature two-story porticos with monumental columns that support a full entablature. The second floor may contain a centrally placed balcony. Dentils or modillions may decorate the cornices. Windows are generally 1/1 wood double-hung sash. The main entrance, often beneath a transom, usually opens at the center of the facade. Weatherboard or drop siding usually clad the exterior walls of residences and smooth masonry those of commercial or governmental buildings. Interiors were frequently integrated with exteriors. They featured elements such as molded-plaster cornices with classical detailing, urns, swags, full height French doors, and paneled wainscot.

### **Commercial (1850-1940)**

Design of commercial buildings in Florida mirrored national trends. During the mid-nineteenth century, commercial buildings as a distinct property type developed throughout the United States. They housed a variety of uses, such as offices, banks, hotels, and theaters, but most commonly functioned as retail stores.

Specific design constraints shaped commercial architecture in the United States. Most commercial buildings were concentrated in districts with high land values. Lot configuration, therefore, exerted great influence on the form and plan of commercial buildings. To exploit land value to the fullest, commercial buildings were constructed in close proximity to one another and designed to cover most of the lot. The side walls of one commercial building often formed party walls with adjacent buildings.

Because of such design constraints, commercial buildings from the mid-1850s to the 1940s shared many of the same characteristics. Most commercial buildings were rectangular in plan. One narrow elevation, facing the street, became the focus of the design and provided the building's identifying features. Facades were organized into distinct sections or zones, commonly containing one or two parts.

The one part facade generally was a one-story building. It was formed by a structural framework consisting of columns, bulkheads or kick-panels, and a cornice topped by a parapet. Large, show windows were generally placed within this framework to display merchandise and light the interior. The wall area between windows and cornice provided a place for advertising and made the facade appear taller. This framework formed a basic compositional arrangement. Materials, doors and windows, and decorative and stylistic details constituted secondary characteristics that could be organized in a variety of ways.

The two part commercial block was a multi-story building, organized into upper and lower zones. The design of the lower zone was essentially the same as the one part facade. It contained distinct uses in each zone. The lower zone generally housed public spaces such as retail stores, banking room, insurance offices, or hotel lobbies. The upper zone often provides space for private uses, including apartments, offices, hotel rooms, and meeting halls.

Commercial architecture in Florida originated before the Civil War, but the number of such buildings remained small until after the conflict. One and two zone commercial buildings, the most common types, employed a variety of materials and styles. The application of cast iron on storefronts, architectural features, and details began in the 1870s. The cast-iron storefront was closely associated with the Italianate style. Ornamental metal was often applied to ceilings and side-walls and on exterior walls, providing decoration and sheathing.

Following the Civil War, brick became more easily available, particularly in the 1880s when rail networks began to penetrate the Florida peninsula. Brick found rising use in constructing commercial buildings because of its resistance to fire, especially in urban sectors whose original frame structures were consumed by fire. Most of the commercial buildings were one or two stories in height with fixed glass storefronts. Ornamentation was simple, usually cast concrete detailing or decorative brick work, such as corbeling. Roofs were usually flat built-up types with parapets. Brick was frequently used in combination with cast-iron.

From 1900 to 1940 the form of commercial buildings in Florida remained essentially the same, though new materials and stylistic influences appeared. Steel and reinforced concrete largely replaced cast-iron as a structural material. Brick became more varied in color and texture. From about 1900 to 1930 classically derived styles such as the Beaux Arts, Neo-classical, and Italian Renaissance influenced composition and ornamentation of commercial buildings.

Beginning in the 1920s two new masonry materials, hollow terra cotta tile and concrete block, gained wide use in construction of commercial buildings. As strong as fired brick, the new materials were lighter and cheaper. As the historic period drew to a close, concrete block replaced brick as a structural material. Beginning in the 1920s brick was frequently applied on a variety of commercial buildings as exterior finish material in combination with masonry or frame interior walls. Stucco finishes and terra cotta detailing became widespread, largely in association with Mediterranean stylistic influences.

Construction of commercial buildings, along with all other types of construction, declined in Florida during the 1930s. New styles such as Art Deco and Art Moderne became important influences on the design of commercial buildings. New materials, including vitrolite and Carrera glass, were introduced.

### **Tudor (1915-1930)**

The Tudor Style was loosely based on a variety of late Medieval English prototypes. The American expression of the Tudor emphasized steeply pitched, front-facing gables, which were almost universally present as a dominant facade element. Many Tudor style buildings feature ornamental half-timbering, executed in stucco, masonry, or masonry veneered walls. Uncommon before World War I, the Tudor later gained favor when masonry veneering techniques allowed even the most modest examples to mimic closely the brick and stone exteriors seen on English prototypes. The style was confined almost exclusively to private residences. They ranged from large estates, designed by professionally trained architects, to modest dwellings that proliferated in middle class subdivisions during the 1920s.

The application of the Tudor Style in Florida followed national trends. Nearly all examples of the style were found on private residences. Most date from the 1920s, when middle and upper class residential suburbs proliferated. Many of the earliest and best examples were professionally designed and reasonably accurate expressions of the features and materials of the style. Subsequent examples tended to be smaller, more modest, and less detailed as the style was applied to middle-class houses during the mid-to-late twenties.

Decorative half-timbering constituted the defining element of the Tudor Style. Other features included steeply-pitched, usually side-gabled, roofs, and a facade with a steeply pitched cross gable. Windows were usually tall, casement type, arranged in groups. Tall and wide decorative chimneys often graced an exterior wall in a prominent location.

## **Bungalow (1910-1940)**

The Bungalow arrived in the United States as an import from East Asia. A low house with generous porches, it originated as a wayside shelter for British travelers in India during the eighteenth and nineteenth centuries. While the origin of the word Bungalow and some of its design features came from India, the Japanese provided many of its details. Techniques of Japanese construction exhibited at late nineteenth century American expositions, particularly the extensive display of structural members and the interplay of angles and planes, became integral parts of Bungalow design.

During the first three decades of the twentieth century, the Bungalow became the most common style of residential architecture in the United States. The earliest American Bungalows appeared in the 1890s, but the style's popularity expanded after the turn of the century when plans began to appear in such publications as Bungalow Magazine and The Craftsman. Bungalows came in various shapes and forms, but small size, simplicity, and economy generally characterized the style.

Florida Bungalows appeared in several forms. The more elaborate of them were one-and-one-half stories in height and highly detailed. They included the side-gabled type and the Belvedere or Airplane Bungalow. Sears Roebuck and other companies provided pre-cut Bungalows which could be assembled on site. The most common Bungalow, a one-story type, featured a gable main roof above a gable porch roof. During the 1920s developers used the Bungalow as tract housing in neighborhoods throughout the state.

Bungalows in Florida generally featured a rectangular ground plan, with the narrowest side oriented toward the street. Most displayed gently sloping gable-over-gable roofs that face the street. Bungalows employed a variety of exterior materials, including weatherboard, shingles, and stucco. Lattice roof vents often appeared in the gable ends. The porches were dominated by short, oversized, tapered or square columns, which rested on massive brick piers connected by a balustrade. Rafter ends were usually exposed and often carved in decorative patterns to combine structure and ornament. Wood sash windows usually contained three lights in the upper unit and one in the lower, although there were many examples of multi-light sash or casement windows.

## Appendix C.

# THE SECRETARY OF THE INTERIOR'S STANDARDS FOR HISTORIC PLACES

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## Appendix D.

# SUPPLEMENTAL DESIGN STANDARDS

### Design Review Standards

The Historic Preservation Board will abide by these guidelines in rendering decisions. However, due to the complexity and variety of structures within the historic district, it is impossible to anticipate every circumstance and request. Therefore, where exceptions are made to the guidelines, the exception and the reason for deviation from the guidelines will be presented in written form and made part of the official record of the Board's transactions.

The standards listed and shown in this guide illustrate elements that contribute to the architectural character of the buildings in the Leesburg Historic District. These define the architectural style of the buildings and establish a repetition of forms and details which create harmony and character in the Historic District.

These standards are provided to assist the property owner and the Board in developing design solutions that satisfy Leesburg's historic preservation ordinances. City ordinances require that alterations to historic buildings shall not materially impair the architectural or historical value of the building or the district.

The guidelines illustrate examples of the proper use of materials or details; other designs may be acceptable. While Leesburg's Historic Preservation Board attempts to uniformly apply these guidelines, each building is evaluated on an individual basis, giving full consideration to its unique characteristics. The materials and designs described as "inappropriate" serve to inform the property owner of the prevailing opinion of the Board.

### Piers, Foundations and Foundations Infills

A building's base, or foundation, gives the building a sense of strength and solidity, and serves to "tie" the structure to the ground. Traditionally, residential buildings were raised on piers. Occasionally, certain early styles and mid-20th century styles used continuous masonry foundations.

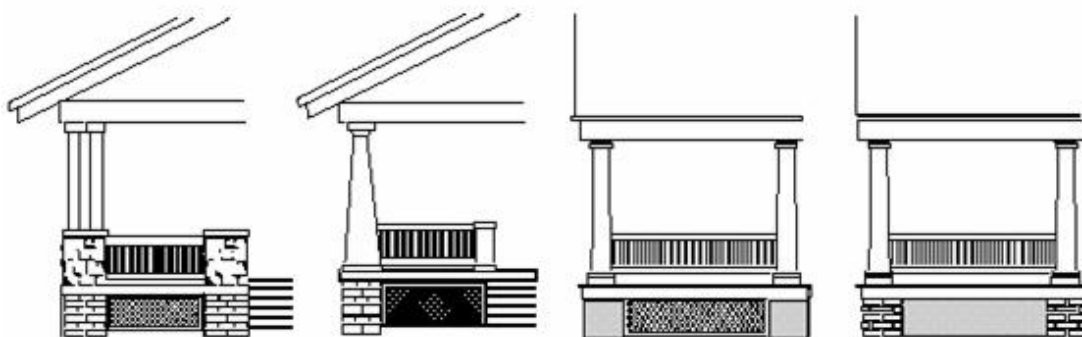
Foundation screening should be recessed from the front of the foundation piers. Lattice, if used, should be hung below the skirt board or siding, between the piers and framed with trim. Lattice secured to the face of the building is inappropriate. Solid infill should be recessed and screened.

#### **Appropriate:**

stucco piers or infill  
wood lattice  
brick piers or infill  
vertical picket infill  
stuccoed concrete block

#### **Inappropriate:**

plywood panels  
plastic or vinyl sheeting  
unfinished concrete block  
Imitation brick or stone  
Vinyl lattice



*Typical porch configurations illustrating various foundation and infill options*



■ The exterior material of a building helps define its style, quality and historic period. The original siding should be retained and repaired. Replacement of exterior finishes, when required, must match the original in profile, dimension and material. Particular care must be taken with masonry. Consult with staff concerning the mortar mixture for re-pointing historic brick. Bricks and mortar should match the original in color, finish (strike) and thickness. The finish and scoring of new stucco work should match the original.

■ While often an inappropriate material, EIFS may be appropriate in some circumstances and its use will be reviewed on a case by case basis. Painting of unpainted brick is also inappropriate in most cases.

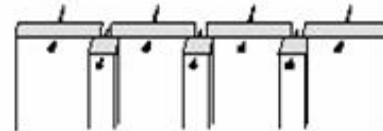
■ Some historic districts have buildings from the recent past, e.g. the 1930's, 1940's and 1950's. Some materials such as asbestos shingle siding are appropriate providing that is the original building material.

#### Appropriate:

stucco  
brick  
stone  
wood  
lap siding  
shingles  
board and batten



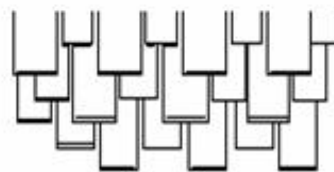
*lap siding*



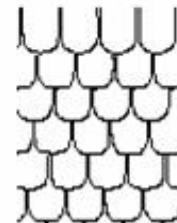
*board and batten siding*

#### Inappropriate:

asbestos shingle or imitation brick  
or stone unless original to building  
metal siding  
vinyl siding  
exposed concrete block  
plywood or Masonite siding or panels  
vinyl paint



*staggered siding*



*fishscale siding*

## ACCESSORY STRUCTURE AND SITE CONSIDERATIONS

- An accessory structure is any construction other than the main building on the property. It includes but is not limited to garages, carports, pergolas, decks, pool covers, sheds and the like. The appropriateness of accessory structures shall be measured by the guidelines applicable to new construction. The structure should complement the design and scale of the main building.
- Suggestions for storage buildings, garages and carports are available from the Planning and Zoning Division.



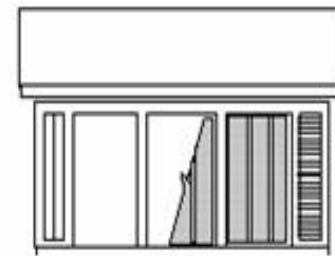
*Front view*



*Side view*



*Front view*



*Side view*

*Sample garden shed design showing options for siding and door styles*

*Sample carport design showing options for siding and lattice design*

## Doors and Doorways

Often one of the most important decorative features of a house, doorways reflect the age and style of a building. Original doors and openings should be retained along with replacements should leaded glass with lead cams respect the age and style of the building.

Doors with leaded or art glass may be appropriate when documentation exists for their use, or when they are compatible with the design and style of the structure.

Metal storm or metal screen doors are not allowed on front doors. Wood screen and wood storm doors are acceptable. Wood or metal garage doors should be simple in design and compatible with the main building.

*Front doors typically give the first impression of buildings. Having a historically appropriate entry door compatible to the style and design of the building is*

*essential to maintaining continuity and character within the historic districts.*

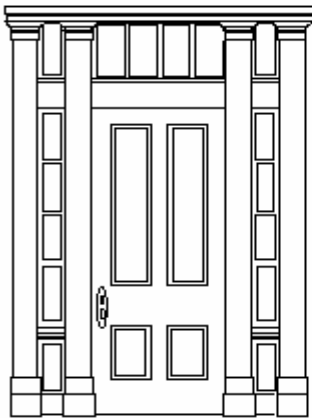
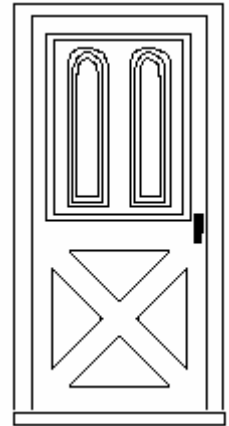
### Appropriate:

wood panel wood panel with glass lights any moldings transoms, or sidelights.

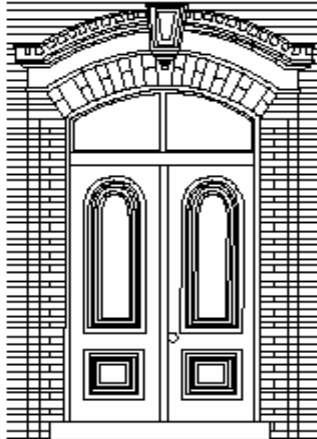
### Inappropriate:

Metal, wood flush door leaded glass with brass cams

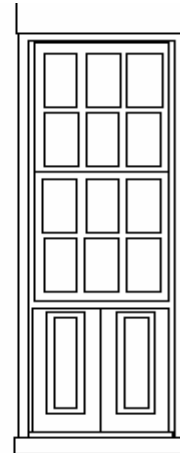
Example of an inappropriate storm door.



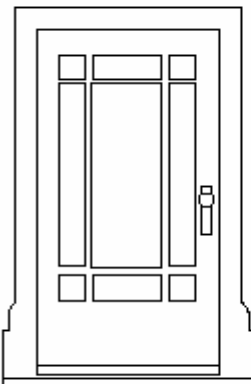
*Greek Revival door with transom and sidelights*



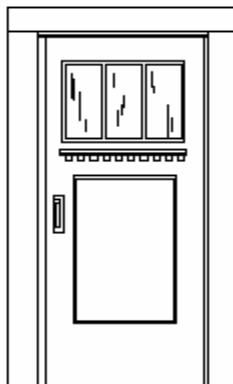
*Italianate doorway*



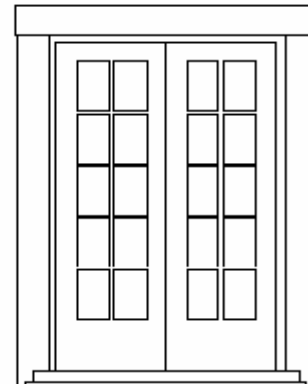
*Jib door*



*Typical Craftsman or bungalow door with casing*



*Typical Craftsman door*



*Double French doors*

## WINDOWS

■ The type, size and dividing lights of windows and their location and configuration (rhythm) on the building help establish the historic character of a building. Original window openings should be retained as well as original window sashes and glazing.

■ Where windows cannot be repaired, new windows must be compatible to the existing. The size and placement of new windows for additions or alterations should be compatible with the general character of the building.

### Appropriate:

wood sash windows:

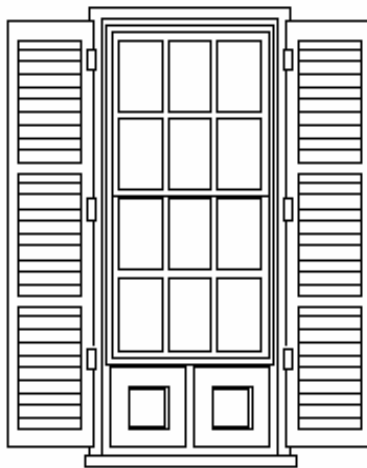
double-hung  
single-hung  
casement

steel, if original to house

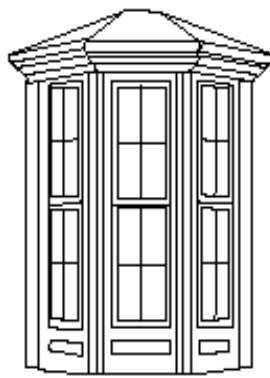
### Inappropriate:

aluminum or vinyl  
snap-in or artificial muntins  
reflective or tinted glass

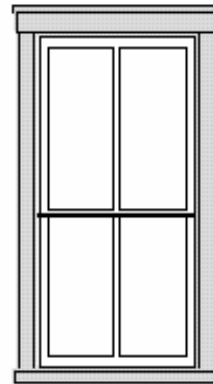
*Diamond window*



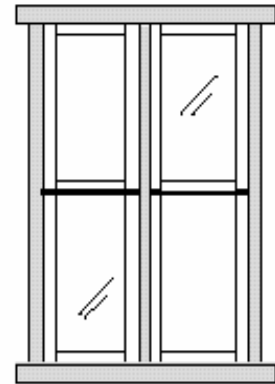
*Greek Revival window  
with functional jib doors  
(bottom sash slides up into wall and  
panels open to allow access to outside)*



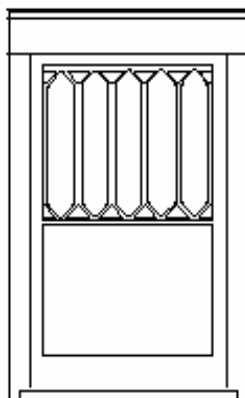
*Victorian bay window*



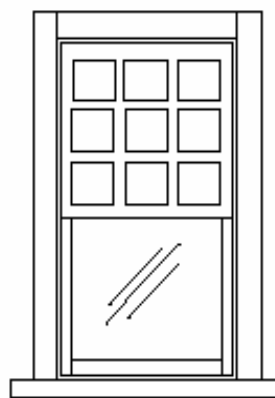
*Typical Victorian  
two over two window*



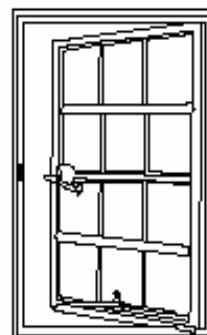
*Typical Victorian window –  
paired one pane over one*



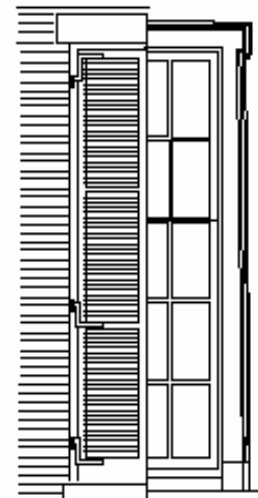
*Prairie-style window*



*Typical Craftsman window –  
nine panes over one*



*Steel casement window*



*Slide-by window  
(bottom sash slides up past upper  
sash to allow access to outside)*

## STORM WINDOWS

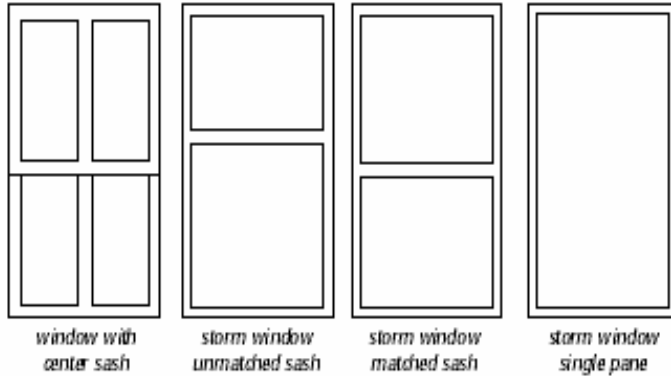
■ Use of storm windows is permitted. These should be as unobtrusive as possible and may be single pane or match the sash pattern of the window. Interior storm windows are encouraged.

### Appropriate:

wood  
metal with baked enamel or anodized finish to match sash color

### Inappropriate:

mill finish aluminum  
vinyl



## BLINDS, SHUTTERS AND AWNINGS

■ Blinds and shutters were integral functional components of historic buildings. Blinds and shutters should be sized to fit the reveal of the window opening precisely.

### Appropriate:

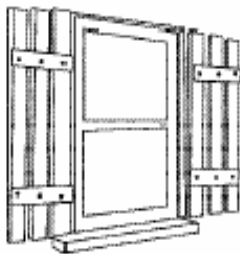
wood: louvered or solid panel  
fabric awnings

### Inappropriate:

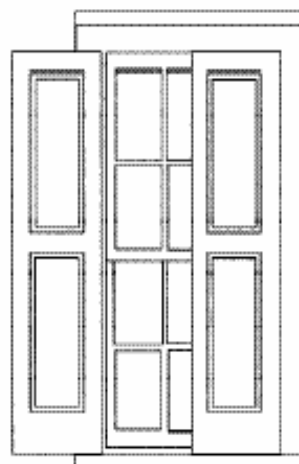
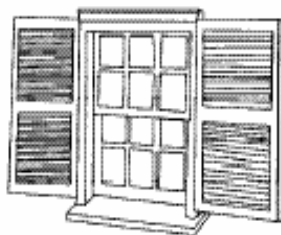
lightweight plastic blinds, shutters, awnings  
metal awnings

■ Operable units, hung with appropriate hinges are encouraged. Where blinds or shutters must be fixed, they should be hung on the window casing in a manner to replicate those that are operable. Decorative shutters are appropriate on some 20th Century buildings. Evidence must be presented of their original use when requested.

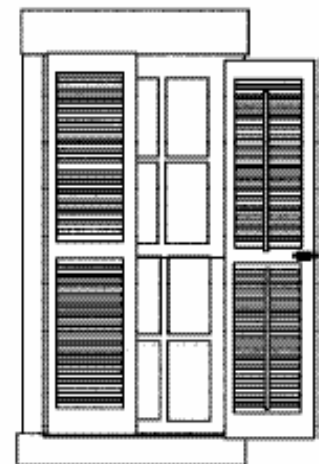
■ Awnings will be reviewed on a case by case basis.



*Examples of inappropriate shutters. Non-operable shutters which do not fit the opening are not acceptable.*



*Wood panel shutters*

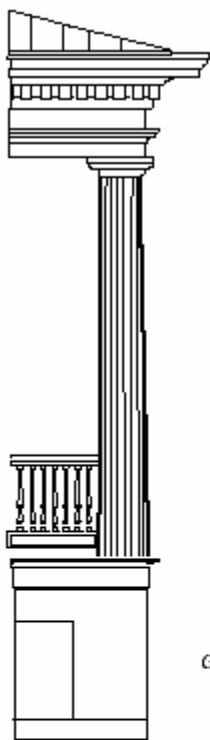


*Louvered wood shutters*

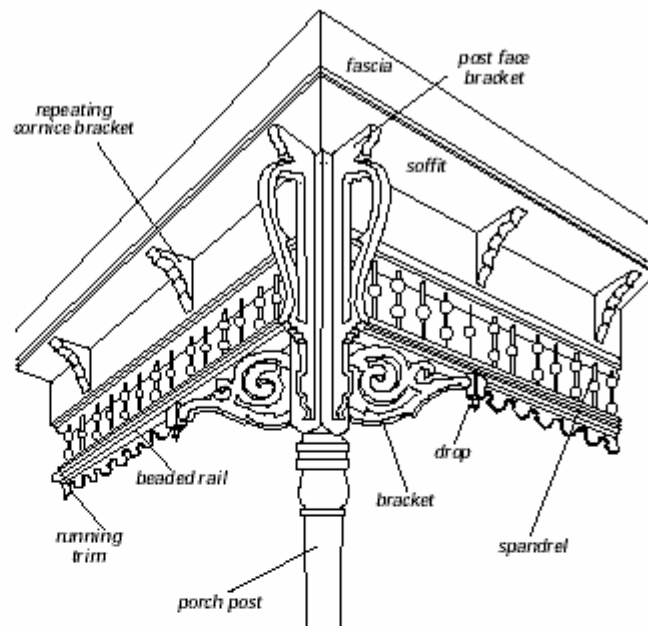
*Examples of appropriate shutters.*

## PORCHES AND CANOPIES

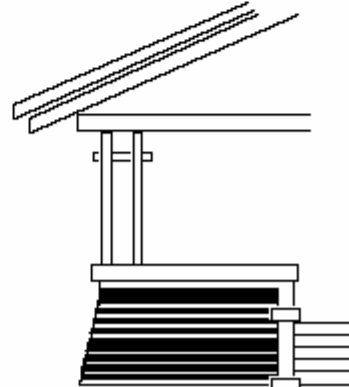
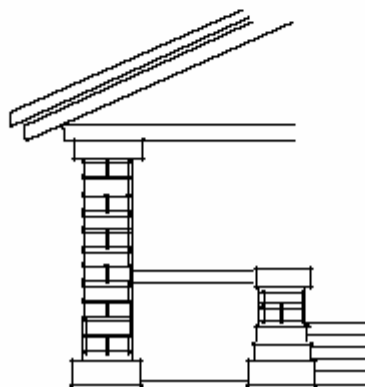
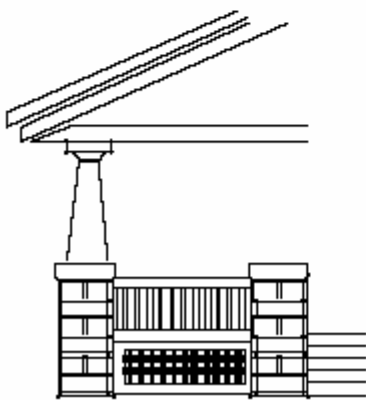
- The porch is an important regional characteristic of Leesburg architecture. Historic porches should be maintained and repaired to reflect their period. Particular attention should be paid to handrails, lower rails, balusters, decking, posts/columns, proportions and decorative details.
- The form and shape of the porch and its roof should maintain their historic appearance. The materials should blend with the style of the building.
- The balustrade of the stairs should match the design and materials of the porch. Enclosing the front porch is generally prohibited. Where rear or side porches are to be enclosed, one recommended method is to preserve the original configuration of columns, handrails, and other important architectural features.
- LHPB can provide sample drawings of appropriate porch railings.



*Greek Revival porch*



*Elements typical to a late Victorian porch*

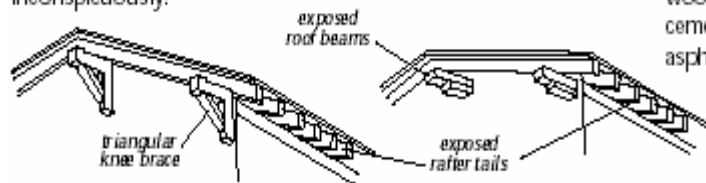


*Typical bungalow porches, rails and balustrades*

## ROOFS

■ A roof is one of the most dominant features of a building. Original or historic roof forms, as well as the original pitch of the roof should be maintained. Materials should be appropriate to the form and pitch and color.

■ Accessory roof elements not original to the structure, such as vents, skylights, satellite dishes, etc. shall be located inconspicuously.



Elements such as decorative rafters are important architectural features

### Appropriate:

slate  
tile  
metal  
built-up or membrane roof on slopes greater than 3 and 12 where hidden by parapets  
wood shingle  
cement fiber shingle  
asphalt or fiberglass shingle

### Inappropriate:

corrugated fiberglass  
asphalt roll roofing  
built-up or membrane roof on slopes greater than 3 and 12

Drawings below taken from Historic American Buildings Survey, National Park Service, Department of the Interior.



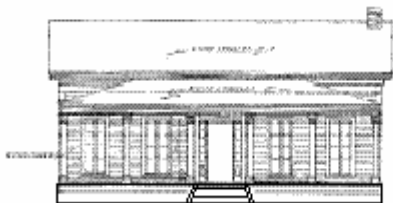
Second Empire with mansard roof



Creole Cottage –  
End gable with porches under main roof



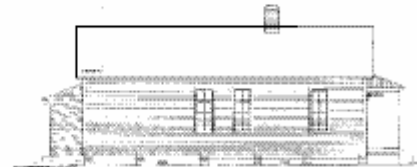
Townhouse –  
End gable with parapets



Greek Revival – End gable with hipped porch



Shotgun – End gable roof with shed porch and rear addition



Italianate – Cross gable roof with shallow-hipped porch



Greek Revival Raised Cottage – Hipped roof with hipped wings

## FENCES, WALLS AND GATES

■ These should complement the building and not detract from it. Design, scale, placement and materials should be considered along with their relationship to the Historic District. The height of solid fences in historic districts is generally restricted to six feet, however, if a commercial

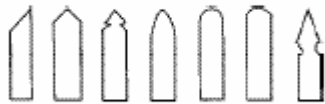
property or multi-family housing adjoins the subject property, an eight foot fence may be considered. The finished side of the fence should face toward public view. All variances required by the Board of Zoning Adjustment must be obtained prior to issuance of a Certificate of Appropriateness.

### Appropriate:

wood picket  
wood slat  
wood lattice  
iron  
brick  
stone  
stucco over masonry  
historically appropriate wire fences  
aluminum that appears to be iron

### Inappropriate:

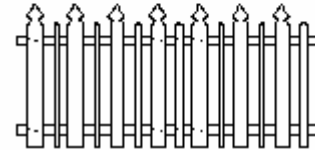
chain link  
stockade  
post and rail  
unstuccoed concrete block  
masonite  
pvc  
plywood or asbestos panels



Various picket styles are appropriate to the Historic Districts



Two typical iron fence patterns from the nineteenth century. Both are appropriate for a Victorian Historic District.



A Gothic Revival wooden picket fence



## DRIVES, WALKS AND PARKING

- Modern paving materials are acceptable in the historic districts. However, it is important that the design, location and materials be compatible with the property.
- Landscaping can often assist in creating an appropriate setting. Asphalt is inappropriate for walkways. Gravel or shell are preferred paving material, however, a variance from the Board of Zoning Adjustment is required for commercial applications. Hard surface materials may also be acceptable.
- The appearance of parking areas should be minimized through good site planning and design. New materials such as grasspave or grasscrete, which provides a solid parking surface while still allowing grass to grow giving the appearance of a continuance of a front lawn, may be a feasible alternative.
- Parking areas should be screened from view by the use of low masonry walls, wood or iron fences or landscaping. Circular drives and parking pads in the front yard are generally inappropriate in the historic districts.
- Ordinances relating to parking and landscaping will be enforced by the Planning and Zoning Division in reviewing request for parking lots.
- Proposed lighting should be designed to avoid invading surrounding areas

## LIGHTING

- Lighting can be an important element in the historic districts. Therefore, where lighting impacts the exterior appearance of a building or of the district in which the building is located, it shall be reviewed for appropriateness as any other element.
- Strip lighting such as neon or blinking lights is generally prohibited except where it is an integral part of the exterior design. As an example, neon light can be appropriate on an Art Deco building is used correctly.



## New Signs and Historic Buildings

Preserving old signs is one thing. Making new ones is another. Closely related to the preservation of historic signs on historic buildings is the subject of new signs for historic buildings. Determining what new signs are appropriate for historic buildings, however, involves a major paradox: Historic sign practices were not always "sympathetic" to buildings. They were often unsympathetic to the building, or frankly contemptuous of it. Repeating some historic practices, therefore, would definitely not be recommended.

Yet many efforts to control signage lead to bland sameness. For this reason the National Park Service discourages the adoption of local guidelines that are too restrictive, and that effectively dictate uniform signs within commercial districts. Instead, it encourages communities to promote diversity in signs--their sizes, types, colors, lighting, lettering and other qualities. It also encourages business owners to choose signs that reflect their own tastes, values, and personalities. At the same time, tenant sign practices can be stricter than sign ordinances. The National Park Service therefore encourages businesses to fit their sign programs to the building.

The following points should be considered when designing and constructing new signs for historic buildings:

- signs should be viewed as part of an overall graphics system for the building. They do not have to do all the "work" by themselves. The building's form, name and outstanding features, both decorative and functional, also support the advertising function of a sign. Signs should work with the building, rather than against it.
- new signs should respect the size, scale and design of the historic building. Often features or details of the building will suggest a motif for new signs.
- sign placement is important: new signs should not obscure significant features of the historic building. (Signs above a storefront should fit within the historic signboard, for example.)
- new signs should also respect neighboring buildings. They should not shadow or overpower adjacent structures.
- sign materials should be compatible with those of the historic building. Materials characteristic of the building's period and style, used in contemporary designs, can form effective new signs.
- new signs should be attached to the building carefully, both to prevent damage to historic fabric, and to ensure the safety of pedestrians. Fittings should penetrate mortar joints rather than brick, for example, and sign loads should be properly calculated and distributed.



**This hanging pig is delightful, even without its neon. Holes show where tubing was attached. It has been a local landmark in Baltimore's Fells Point neighborhood for over 60 years. Photo: NPS files.**

## Conclusion

Historic signs once allowed buyers and sellers to communicate quickly, using images that were the medium of daily life. Surviving historic signs have not lost their ability to speak. But their message has changed. By communicating names, addresses, prices, products, images and other fragments of daily life, they also bring the past to life.

Every sign hanging outside a door, standing on a roof, extending over a storefront, or marching across a wall transmits messages from the sign maker to the sign reader. Mixed in with names, addresses, business hours and products are images, personalities, values and beliefs.

Signs were an important aspect of 19th and early 20th century storefronts and today play an important role in defining the character of a business district. In examining historic streetscape photographs, one is struck by the number of signs--in windows, over doors, painted on exterior walls, and hanging over (and sometimes across) the street. While this confusion was part of the character of 19th century cities and towns, today's approach toward signs in historic districts tends to be much more conservative. Removal of some signs can have a dramatic effect in improving the visual appearance of a building; these include modern backlit fluorescent signs, large applied signs with distinctive corporate logos, and those signs attached to a building in such a way as to obscure significant architectural detailing. For this reason, their removal is encouraged in the process of rehabilitation. If new signs are designed, they should be of a size and style compatible with the historic building and should not cover or obscure significant architectural detailing or features. For many 19th century buildings, it was common to mount signs on the lintel above the first story. Another common approach, especially at the turn of the century, was to paint signs directly on the inside of the display windows. Frequently this was done in gold leaf. New hanging signs may be appropriate for historic commercial buildings, if they are of a scale and design compatible with the historic buildings. Retention of signs and advertising painted on historic walls, if of historic or artistic interest (especially where they provide evidence of early or original occupants), is encouraged.

## **Rehabilitating Historic Storefronts**

The storefront is the most important architectural feature of many historic commercial buildings. It also plays a crucial role in a store's advertising and merchandising strategy to draw customers and increase business. Not surprisingly, then, the storefront has become the feature most commonly altered in a historic commercial building. In the process, these alterations may have completely changed or destroyed a building's distinguishing architectural features that make up its historic character.

As more and more people come to recognize and appreciate the architectural heritage of America's downtowns, however, a growing interest can be seen in preserving the historic character of commercial buildings. The sensitive rehabilitation of storefronts can result not only in increased business for the owner but can also provide evidence that downtown revitalization efforts are succeeding.

Once a decision is made to rehabilitate a historic commercial building, a series of complex decisions faces the owner, among them:

- if the original storefront has survived largely intact but is in a deteriorated condition, what repairs should be undertaken?
- if the storefront has been modernized at a later date, should the later alterations be kept or the building restored to its original appearance or an entirely new design chosen?
- if the building's original retail use is to be changed to office or residential, can the commercial appearance of the building be retained while accommodating the new use?

This Preservation Brief is intended to assist owners, architects, and planning officials in answering such questions about how to evaluate and preserve the character of historic storefronts. In so doing, it not only addresses the basic design issues associated with storefront rehabilitation, but recommends preservation treatments as well. Finally, although the Brief focuses on storefront rehabilitation, it is important to review this specific work in the broader context of preserving and maintaining the overall structure. Money spent on storefront rehabilitation may be completely wasted if repair and maintenance problems on the rest of the building are neglected.

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## Historical Overview

Commercial establishments of the 18th and early 19th centuries were frequently located on the ground floor of buildings and, with their residentially scaled windows and doors, were often indistinguishable from surrounding houses. In some cases, however, large bay or oriel windows comprised of small panes of glass set



This cast iron storefront from the late 19th century has been well maintained over the years. Photo: NPS files

the shops apart from their neighbors. Awnings of wood and canvas and signs over the sidewalk were other design features seen on some early commercial buildings. The ground floors of large commercial establishments, especially in the first decades of the 19th century, were distinguished by regularly spaced, heavy piers of stone or brick, in filled with paneled doors or small paned window sash.

The ready availability of architectural cast iron after the 1840s helped transform storefront design as architects and builders began to experiment using iron columns and lintels at the ground floor level. Simultaneous advances in the glass industry permitted manufacturing of large panes of glass at a reasonable cost. The

combination of these two technical achievements led to the storefront as we know it today -large

expanses of glass framed by thin structural elements. The advertisement of the merchant and his products in the building facade and display windows quickly became critical factors in the competitive commercial atmosphere of downtowns. In the grouping of these wide-windowed facades along major commercial streets, the image of America's cities and towns radically changed.

The first cast iron fronts were simple post-and-lintel construction with little decoration. As iron craftsmen became more adept and as more ornate architectural styles became popular, cast iron fronts were given Italianate, Venetian Gothic, and French Second Empire details. Cast iron storefronts could be selected directly from catalogs, which began to appear in the early 1850s. Standardized sills, columns, and lintels could be arranged to create fronts of all sizes, styles and configurations. In the 1870s sheet metal storefronts became popular; they were also sold in standardized sizes and configurations through manufacturers' catalogs.

The typical 19th century storefront consisted of single or double doors flanked by display windows. The entrance was frequently recessed, not only to protect the customer from inclement weather but to increase the amount of space in which to display merchandise. In some cases an additional side door provided access to the upper floors. Thin structural members of cast iron or wood, rather than masonry piers, usually framed the storefront. The windows themselves were raised off the ground by wood, cast iron or pressed metal panels or bulkheads; frequently, a transom or series of transoms (consisting of single or multiple panes of glass) were placed above each window and door. The signboard above the storefront (the fascia covering the structural beam) became a prominent part of the building. Canvas awnings, or in some cases tin or wooden canopies, often shaded storefronts of the late 19th century. Iron fronts were frequently put onto existing buildings as a way of giving them an up-to-date appearance. Except for expanding the display window area to the maximum extent possible and the increasing use of canvas awnings, few major technical innovations in storefront design can be detected from the 1850s through 1900.

The first decades of the 20th century saw the growing use of decorative transom lights (often using small prismatic glass panes) above display windows; in some cases, these transoms could be opened to permit air circulation into the store. Electric incandescent lights enabled storeowners to call attention to their entrance and display windows and permitted nighttime shopping. In the 1920's and 1930s a variety of new materials were introduced into the storefront, including aluminum and stainless steel framing elements, pigmented structural glass (in a wide variety of colors), tinted and mirrored glass, glass block and neon.

A bewildering number of proprietary products also appeared during this period, many of which went into storefronts including Aklo, Vitrolux, Vitrolite, and Extrudalite. Highly colored and heavily patterned marble was a popular material for the more expensive storefronts of this period. Many experiments were made with recessed entries, floating display islands, and curved glass. The utilization of neon lighting further transformed store signs into elaborate flashing and blinking creations. During this period design elements were simplified and streamlined; transom and signboard were often combined. Signs utilized typefaces for the period, including such stylized lettering as "Broadway," "Fino" and "Monogram." Larger buildings of this period, such as department stores, sometimes had fixed metal canopies, with lighting and signs as an integral component of the fascia.



This 1930s Moderne storefront has gained significance over time and should be preserved. Photo: NPS files

Because commercial architecture responds to a variety of factors--environmental, cultural, and economic--distinct regional variations in storefronts can be noted. Fixed metal canopies supported by guy wires, for example, were common in late 19th and early 20th century storefronts in southern states where it was advantageous to have shaded entrances all year long. Such a detail was less common in the northeast where moveable canvas awnings predominated. These awnings could be lowered in summer to keep buildings cooler and raised in winter when sunlight helps to heat the building.

## Guidelines for Rehabilitating Existing Historic Storefronts

1. **Become familiar with the style** of your building and the role of the storefront in the overall design. Don't "early up" a front. Avoid stock "lumberyard colonial" detailing such as coach lanterns, mansard over hangings, wood shakes, no operable shutters and small paned windows except where they existed historically.
2. **Preserve the storefront's character** even though there is a new use on the interior. If less exposed window area is desirable, consider the use of interior blinds and insulating curtains rather than altering the existing historic fabric.
3. **Avoid use of materials that were unavailable** when the storefront was constructed; this includes vinyl and aluminum siding, anodized aluminum, mirrored or tinted glass, artificial stone, and brick veneer.
4. **Choose paint colors based on the buildings historical appearance.** In general do not coat surfaces that have never been painted. For 19th century storefronts, contrasting colors may be appropriate, but avoid too many different colors on a single facade.



Storefronts of the 1940s, 50s, and 60s were frequently installed by attaching studs or a metal grid over an early front and applying new covering materials. Photo: Bob Dunn

## Evaluating the Storefront

The important key to a successful rehabilitation of a historic commercial building is planning and selecting treatments that are sensitive to the architectural character of the storefront.

As a first step, it is therefore essential to identify and evaluate the existing storefront's construction materials; architectural features; and the relationship of those features to the upper stories. This evaluation will permit a better understanding of the storefront's role in, and significance to, the overall design of the building. A second and equally important step in planning the rehabilitation work is a careful examination of the storefront's physical conditions to determine the extent and nature of rehabilitation work needed. In most cases, this examination is best undertaken by a qualified professional.

***The following questions should be taken into consideration in this two-part evaluation:***

## Construction Materials, Features, and Design Relationships

Storefront's Construction Materials: What are the construction materials? Wood? Metal? Brick or other masonry? A combination?

Storefront's Architectural Features: What are the various architectural features comprising the storefront and how are they arranged in relationship to each other?

### ***Supporting Columns/Piers:***

What do the columns or piers supporting the storefront look like? Are they heavy or light in appearance? Are they flush with the windows or do they protrude? Are they all structural elements or are some columns decorative?

### ***Display Windows and Transoms:***

Are the display windows and transoms single panes of glass or are they subdivided? Are they flush with the facade or are they recessed? What is the proportion of area between the display windows and transom? Are there window openings in the base panels to allow natural light into the basement?

### ***Entrances:***

Are the entrances centered? Are they recessed? Is one entrance



By evaluating the components of a storefront as well as their existing condition, a successful rehabilitation is more likely. Photo: HABS collection, NPS.



more prominent than the others? How is the primary retail

entrance differentiated from other entrances? Is there evidence that new entrances have been added or have some been relocated? Are the doors original or are they later replacements?

### ***Decorative Elements:***

Are there any surviving decorative elements such as molded cornices, column capitals, fascia boards, brackets, signs, awnings or canopies? Is there a belt course, cornice, or fascia board between the first and second floor? Are some elements older than others indicating changes over time?

### ***Storefront's Relationship to Upper Stories:***

Is there a difference in materials between the storefront and upper stories? Were the storefront and floors above it created as an overall design or were they very different and unrelated to each other?

It is also worthwhile to study the neighboring commercial buildings and their distinctive characteristics to look for similarities (canopies, lighting, signs) as well as differences. This can help determine whether the storefront in question is significant and unique in its own right and/or whether it is significant as part of an overall commercial streetscape.

## **Physical Condition**

***Mild Deterioration:*** Do the surface materials need repair? Is paint flaking? Are metal components rusting? Do joints need recaulking where materials meet glass windows? Mild deterioration generally requires only maintenance level treatments.

***Moderate Deterioration:*** Can rotted or rusted or broken sections of material be replaced with new material to match the old? Can solid material (such as Carrara glass) from a non-conspicuous location be used on the historic facade to repair damaged elements? Do stone or brick components need repainting? Is the storefront watertight with good flashing connections? Are there leaky gutters or air conditioner units which drip condensation on the storefront? Is caulking needed? Moderate deterioration generally requires patching or splicing of the existing elements with new pieces to match the deteriorated element.

***Severe Deterioration:*** Have existing facing materials deteriorated beyond repair through vandalism, settlement, or water penetration? Is there a loss of structural integrity? Is the material rusted through, rotted, buckling, completely missing? Are structural lintels sagging? Are support columns settled or out of alignment? Severe deterioration generally requires replacement of deteriorated elements as part of the overall rehabilitation.

In evaluating whether the existing storefront is worthy of preservation, recognize that good design can exist in any period; a storefront added in 1930 may have greater architectural merit than what is replaced. In commercial historic districts, it is often the diversity of styles and detailing that contribute to the character; removing a storefront dating from 1910 simply because other buildings in the district have been restored to their 1860s appearance may not be the best preservation approach. If the storefront design is a good example of its period and if it has gained significance over time, it should be retained as part of the historical evolution of the building (this architectural distinctiveness could also be an economic asset as it may attract attention to the building).

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## Deciding a Course of Action

The evaluation of the storefront's architectural features and physical condition will help determine the best course of action in the actual rehabilitation work. The following recommendations, adapted from the Secretary of the Interior's "Standards for Rehabilitation" and the accompanying interpretive guidelines, are designed to ensure that the historic commercial character of the building is retained in the rehabilitation process.

**If the original or significant storefront exists**, repair and retain the historic features using recommended treatments (see following sections on rehabilitating metal, wood and masonry storefronts as well as the guidelines for rehabilitating existing historic storefronts).

**If the original or significant storefront no longer exists** or is too deteriorated to save, undertake a contemporary design which is compatible with the rest of the building in scale, design, materials, color and texture; or undertake an accurate restoration based on historical research and physical evidence (see section on "Replacement Storefronts"). Where an original or significant storefront no longer exists and no evidence exists to document its early appearance, it is generally preferable to undertake a contemporary design that retains the commercial "flavor" of the building. The new storefront design should not draw attention away from the historic building with its detailing but rather should respect the existing historic character of the overall building.

A new design that copies traditional details or features from neighboring buildings or other structures of the period may give the building a historical appearance which blends in with its neighbors but which never, in fact, existed. For this reason, use of conjectural designs, even if based on similar buildings elsewhere in the neighborhood or the availability of different architectural elements from other buildings or structures, is generally not recommended.

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## Rehabilitating Metal Storefronts

Rehabilitating metal storefronts can be a complex and time-consuming task. Before steps are taken to analyze or treat deteriorated storefronts, it is necessary to know which metal is involved, because each has unique properties and distinct preservation treatments. Storefronts were fabricated using a variety of metals, including cast iron, bronze, copper, tin, galvanized sheet iron, cast zinc, and stainless steel. Determining metallic composition can be a difficult process especially if components are encrusted with paint. Original architect's specifications (sometimes available from permit offices, town halls, or records of the original owner) can be important clues in this regard and should be checked if at all possible.

**Iron**--a magnetic, gray-white malleable metal, readily susceptible to oxidation. Cast iron, most commonly found in storefronts, is shaped by molds and can withstand great compressive loads. Rolled sheet iron, sometimes galvanized with zinc, also was used in storefront construction. Stainless steel began to appear in storefronts after 1930.

**Zinc**--a medium-hard, bluish-white metal, widely used as a protective coating for iron and steel. It is softer than iron and is nonmagnetic.



This finely detailed bronze storefront is typical of many constructed during the 1920s. The original grilles, spandrel panel and windows are all intact. Photo: NPS files.

**Copper**--a nonmagnetic, corrosion-resistant, malleable metal, initially reddish-brown but when exposed to the atmosphere turns brown to black to green.

**Bronze and brass**--nonmagnetic, abrasive-resistant alloys combining copper with varying amounts of zinc, lead, or tin. These copper alloys, more commonly found in office buildings or large department stores, range in color from lemon yellow to golden brown to green depending on their composition and are well suited for casting.

**Aluminum**--a lightweight, nonmagnetic metal commonly found on storefronts dating from the 1920s and 30s. Its brightness and resistance to corrosion has made it a popular storefront material in the 20th century.

## Repair and Replacement of Metal

Simply because single components of a storefront need repair or replacement should not be justification for replacing an entire storefront. Deteriorated metal architectural elements can be repaired by a variety of means, although the nature of the repair will depend on the extent of the deterioration, the type of metal and its location, and the overall cost of such repairs. Patches can be used to mend, cover or fill a deteriorated area. Such patches should be a close match to the original material to prevent galvanic corrosion. Splicing--replacement of a small section with new material--should be undertaken on structural members only when temporary bracing has been constructed to carry the load. Reinforcing--or bracing the damaged element with additional new metal material--can relieve fatigue or overloading in some situations.

If metal components have deteriorated to a point where they have actually failed (or are missing), replacement is the only reasonable course of action. If the components are significant to the overall design of the storefront, they should be carefully removed and substituted with components that match the original in material, size and detailing.

Before going to the expense of reproducing the original, it may be useful to check salvage yards for compatible components. Missing parts of cast iron storefronts can be replaced by new cast iron members that are reproductions of the original. New wooden patterns, however, usually need to be made if the members are large. This procedure tends to be expensive (it is usually impossible to use existing iron components as patterns to cast large elements because cast iron shrinks 1/5 inch per foot as it cools). In some situations, less expensive substitute materials such as aluminum, wood, plastics, and fiberglass, painted to match the metal, can be used without compromising the architectural character of the resource.

## Cleaning and Painting

Cast iron storefronts are usually encrusted with layers of paint which need to be removed to restore crispness to the details. Where paint buildup and rust are not severe problems, hand scraping and wire-brushing are viable cleaning methods. While it is necessary to remove all rust before repainting, it is not necessary to remove all paint. For situations involving extensive paint buildup and corrosion, mechanical methods such as low-pressure gentle dry grit blasting (80-100 psi) can be effective and economical, providing a good surface for paint. Masonry and wood surfaces adjacent to the cleaning area, however, should be protected to avoid inadvertent damage from the blasting. It will be necessary to recaulk and putty the heads of screws and bolts after grit blasting to prevent moisture from entering the joints. Cleaned areas should be painted immediately after cleaning with a rust-inhibiting primer to prevent new corrosion. Before any cleaning is undertaken, local codes should be checked to ensure compliance with environmental safety requirements.



Storefronts utilizing softer metals (lead, tin), sheet metals (sheet copper), and plated metals (tin and tin-plate) should not be cleaned mechanically (grit blasting) because their plating or finish can be easily abraded and damaged. It is usually preferable to clean these softer metals with a chemical (acid pickling or phosphate dip

ping) method. Once the surface of the metal has been cleaned of all corrosion, grease, and dirt, a rust inhibiting primer coat should be applied. Finish coats especially formulated for metals, consisting of lacquers, varnishes, enamels or special coatings, can be applied once the primer has dried. Primer and finish coats should be selected for chemical compatibility with the particular metal in question.

Bronze storefronts, common to large commercial office buildings and major department stores of the 20th century, can be cleaned by a variety of methods; since all cleaning removes some surface metal and patina, it should be undertaken only with good reason (such as the need to remove encrusted salts, bird droppings or dirt). Excessive cleaning can remove the texture and finish of the metal. Since this patina can protect the bronze from further corrosion, it should be retained if possible. If it is desirable to remove the patina to restore the original surface of the bronze, several cleaning methods can be used: chemical compounds including rottenstone and oil, whiting and ammonia, or precipitated chalk and ammonia, can be rubbed onto bronze surfaces with a soft, clean cloth with little or no damage. A number of commercial cleaning companies successfully use a combination of 5% oxalic acid solution together with finely ground India pumice powder. Fine glass-bead blasting (or peening) and crushed walnut shell blasting also can be acceptable mechanical methods if carried out in controlled circumstances under low (80-100 psi) pressure. Care should be taken to protect any adjacent wood or masonry from the blasting.

The proper cleaning of metal storefronts should not be considered a "do-it-yourself" project. The nature and condition of the material should be assessed by a competent professional, and the work accomplished by a company specializing in such work.

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## Rehabilitating Wooden Storefronts



The key to the successful rehabilitation of wooden storefronts is a careful evaluation of existing physical conditions. Moisture, vandalism, insect attack, and lack of maintenance can all contribute to the deterioration of wooden storefronts. Paint failure should not be mistakenly interpreted as a sign that the wood is in poor condition and therefore irreparable. Wood is frequently in sound physical condition beneath unsightly paint. An ice pick or awl may be used to test wood for soundness--decayed wood that is jabbed will lift up in short irregular pieces; sound wood will separate in long fibrous splinters.

### Repair and Replacement of Wood

Storefronts showing signs of physical deterioration can often be repaired using simple methods. Partially decayed wood can be patched, built up, chemically treated or consolidated and then painted to achieve a sound condition, good appearance, and greatly extended life.

To repair wood showing signs of rot, it is advisable to dry the wood; carefully apply a fungicide such as pentachlorophenol (a highly toxic substance) to all decayed areas; then treat with 2 or 3 applications of boiled linseed oil (24 hours between applications). Afterward, fill cracks and holes with putty; caulk the joints between the various wooden members; and finally prime and paint the surface.

Rather than replace an entire wooden storefront, a new wooden component can be pieced-in, as seen in this column base. Photo: NPS files.

Partially decayed wood may also be strengthened and stabilized by consolidation, using semi rigid epoxies which saturate porous decayed wood and then harden. The consolidated wood can then be filled with a semi rigid epoxy patching compound, sanded and painted. More information on epoxies can be found in the publication "Epoxies for Wood Repairs in Historic Buildings," cited in the bibliography.

Where components of wood storefronts are so badly deteriorated that they cannot be stabilized, it is possible to replace the deteriorated parts with new pieces. These techniques all require skill and some expense, but are recommended in cases where decorative elements, such as brackets or pilasters, are involved. In some cases, missing edges can be filled and rebuilt using wood putty or epoxy compounds. When the epoxy cures, it can be sanded smooth and painted to achieve a durable and water-proof repair.

## Repainting of Wood

Wooden storefronts were historically painted to deter the harmful effects of weathering (moisture, ultraviolet rays from the sun, wind, etc.) as well as to define and accent architectural features. Repainting exterior woodwork is thus an inexpensive way to provide continued protection from weathering and to give a fresh appearance to the storefront.

Before repainting, however, a careful inspection of all painted wood surfaces needs to be conducted in order to determine the extent of surface preparation necessary, that is, whether the existing layers of paint have deteriorated to the point that they will need to be partially or totally removed prior to applying the new paint.

As a general rule, removing paint from historic exterior woodwork should be avoided unless absolutely essential. Once conditions warranting removal have been identified, however, paint can be removed to the next sound layer using the gentlest method possible, then the woodwork repainted. For example, such conditions as mildewing, excessive chalking, or staining (from the oxidization of rusting nails or metal anchorage devices) generally require only thorough surface cleaning prior to repainting. Intercoat peeling, solvent blistering, and wrinkling require removal of the affected layer using mild abrasive methods such as hand scraping and sanding. In all of these cases of limited paint deterioration, after proper surface preparation the exterior woodwork may be given one or more coats of a high quality exterior oil finish paint.

On the other hand, if painted wood surfaces display continuous patterns of deep cracks or if they are extensively blistering and peeling so that bare wood is visible, the old paint should be completely removed before repainting. (It should be emphasized that because peeling to bare wood--the most common type of paint problem--is most often caused by excess interior or exterior moisture that collects behind the paint film, the first step in treating peeling is to locate and remove the source or sources of moisture. If this is not done, the new paint will simply peel off.)

There are several acceptable methods for total paint removal, depending on the particular wooden element involved. They include such thermal devices as an electric heat plate with scraper for flat surfaces such as siding, window sills, and doors or an electric hot-air gun with profiled scraper for solid decorative elements such as gingerbread or molding. Chemical methods play a more limited, supplemental role in removing paint from historic exterior woodwork; for example, caustic or solvent-base strippers may be used to remove paint from window muntins because thermal devices can easily break the glass. Detachable wooden elements such as exterior shutters, balusters and columns, can probably best be stripped by means of immersion in commercial dip tanks because other methods are too laborious. Care must be taken in rinsing all chemical residue off the wood prior to painting or the new paint will not adhere.

Finally, if the exterior woodwork has been stripped to bare wood, priming should take place within 48 hours (unless the wood is wet, in which case it should be permitted to dry before painting). Application of a high quality oil type exterior primer will provide a surface over which either an oil or latex top coat can

be successfully used.

## **Rehabilitating Masonry Storefronts**

Some storefronts are constructed of brick or stone, and like their metal and wooden counterparts, also may have been subjected to physical damage or alterations over time. Although mortar may have disintegrated, inappropriate surface coatings applied, and openings reduced or blocked up, careful rehabilitation will help restore the visual and physical integrity of the masonry storefront.

## **Repair and Replacement of Masonry**

If obvious signs of deterioration--disintegrating mortar, spalling bricks or stone--are present, the causes (ground moisture, leaky downspouts, etc.) should be identified and corrected. Some repointing may be necessary on the masonry surface, but should be limited to areas in which so much mortar is missing that water accumulates in the mortar joints, causing further deterioration. New mortar should duplicate the composition, color, texture, and hardness, as well as the joint size and profile of the original. Badly spalling bricks may have to be replaced. Deteriorated stone may be replaced in kind, or with a matching substitute material; in some cases where not visually prominent, it may be covered with stucco, possibly scored to resemble blocks of stone.

## **Cleaning Masonry**

Inappropriate cleaning techniques can be a major source of damage to historic masonry buildings. Historic masonry should be cleaned only when necessary to halt deterioration or to remove graffiti and stains, and always with the gentlest means possible, such as water and a mild detergent using natural bristle brushes, and/or a non-harmful chemical solution, both followed by a low-pressure water rinse.

It is important to remember that many mid-19th century brick buildings were painted immediately or soon after construction to protect poor quality brick or to imitate stone. Some historic masonry buildings not originally painted were painted at a later date to hide alterations or repairs, or to solve recurring maintenance or moisture problems. Thus, whether for reasons of historical tradition or practicality, it may be preferable to retain existing paint. If it is readily apparent that paint is not historic and is a later, perhaps unsightly or inappropriate treatment, removal may be attempted, but only if this can be carried out without damaging the historic masonry. Generally, paint removal from historic masonry may be accomplished successfully only with the use of specially formulated chemical paint removers. No abrasive techniques, such as wet or dry sand-blasting should be considered. If nonhistoric paint cannot be removed without using abrasive methods, it is best to leave the masonry painted, although repainting in a compatible color may help visually.

Removing unsightly mastic from masonry presents a similarly serious problem. Its removal by mechanical means may result in abrading the masonry, and chemical and heat methods may prove ineffective, although solvents like acetone will aid in softening the hardened mastic. If the mastic has become brittle, a flat chisel may be used to pop it off; but this technique, if not undertaken with care, may result in damaging the masonry. And even if total removal is possible, the mastic may have permanently stained the masonry. Replacement of these masonry sections marred by mastic application may be one option in limited situations; individual pieces of stone or bricks that have been damaged by inappropriate alterations may be cut out and replaced with new pieces that duplicate the original. However, since an exact match will be nearly impossible to achieve, it may be necessary to paint the repaired masonry in order to create a harmonious facade. Replacement of a large area with new materials may not be acceptable as it may give the building a new, nonhistoric appearance inappropriate to the building style and period.

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## Designing Replacement Storefronts

Where an architecturally or historically significant storefront no longer exists or is too deteriorated to save, a new front should be designed which is compatible with the size, scale, color, material, and character of the building. Such a design should be undertaken based on a thorough understanding of the building's architecture and, where appropriate, the surrounding streetscape. For example, just because upper floor windows are arched is not sufficient justification for designing arched openings for the new storefront. The new design should "read" as a storefront; filling in the space with brick or similar solid material is inappropriate for historic buildings. Similarly the creation of an arcade or other new design element, which alters the architectural and historic character of the building and its relationship with the street, should be avoided. The following guidelines can assist in developing replacement storefront designs that respect the historic character of the building yet meet current economic and code requirements.

### Guidelines for Designing Replacement Storefronts

1. **Scale:** Respect the scale and proportion of the existing building in the new storefront design.
2. **Materials:** Select construction materials that are appropriate to the storefronts; wood, cast iron, and glass are usually more appropriate replacement materials than masonry which tends to give a massive appearance.
3. **Cornice:** Respect the horizontal separation between the storefront and the upper stories. A cornice or fascia board traditionally helped contain the store's sign.
4. **Frame:** Maintain the historic planar relationship of the storefront to the facade of the building and the streetscape (if appropriate). Most storefront frames are generally composed of horizontal and vertical elements.
5. **Entrances:** Differentiate the primary retail entrance from the secondary access to upper floors. In order to meet current code requirements, out-swinging doors generally must be recessed. Entrances should be placed where there were entrances historically, especially when echoed by architectural detailing (a pediment or projecting bay) on the upper stories.
6. **Windows:** The storefront generally should be as transparent as possible. Use of glass in doors, transoms, and display areas allows for visibility into and out of the store.
7. **Secondary Design Elements:** Keep the treatment of secondary design elements such as graphics and awnings as simple as possible in order to avoid visual clutter to the building and its streetscape.

A restoration program requires thorough documentation of the historic development of the building prior to initiating work. If a restoration of the original storefront is contemplated, old photographs and prints, as well as physical evidence, should be used in determining the form and details of the original. Because storefronts are particularly susceptible to alteration in response to changing marketing techniques, it is worthwhile to find visual documentation from a variety of periods to have a clear understanding of the evolution of the store-



This photograph shows the impact of preserving historic storefronts. The one on the right has been totally obscured by a "modern" front added in the 1950s. Photo: NPS files.

front. Removal of later additions that contribute to the character of the building should not be undertaken.

## Other Considerations

### Pigmented Structural Glass

The rehabilitation of pigmented structural glass storefronts, common in the 1930's, is a delicate and often frustrating task, due to the fragility and scarcity of the material. Typically the glass was installed against masonry walls with asphaltic mastic and a system of metal shelf angles bolted to the walls on three-foot centers. Joints between the panels were filled with cork tape or an elastic joint cement to cushion movement and prevent moisture infiltration.

The decision to repair or replace damaged glass panels should be made on a case-by-case basis. In some instances, the damage may be so minor or the likelihood of finding replacement glass so small, that repairing, reanchoring and/or stabilizing the damaged glass panel may be the only prudent choice. If the panel is totally destroyed or missing, it may be possible to replace with glass salvaged from a demolition; or a substitute material, such as "spandrel glass," which approximates the appearance of the original. Although pigmented structural glass is no longer readily available, occasionally long-established glass "jobbers" will have a limited supply to repair historic storefronts.

### Awnings



Try to locate old photographs or prints to determine what alterations have been made to the storefront and when they were undertaken. Awnings were common elements of storefronts at the turn of the century. Photo: NPS files

Where based on historic precedent, consider the use of canvas awnings on historic storefronts. Awnings can help shelter passersby, reduce glare, and conserve energy by controlling the amount of sunlight hitting the store window, although buildings with northern exposures will seldom functionally require them. Today's canvas awnings have an average life expectancy of between 4 and 7 years. In many cases awnings can disguise, in an inexpensive manner, later inappropriate alterations and can provide both additional color and strong store identification. Fixed aluminum awnings and awnings simulating mansard roofs and umbrellas are generally inappropriate for older commercial buildings. If awnings are added, choose those that are made from soft canvas or vinyl materials rather than wood or metal; be certain that they are installed without damaging the building or visually impairing distinctive architectural features and can be operable for maximum energy conservation effect.

### Paint Color

Paint analysis can reveal the storefront's historic paint colors and may be worth undertaking if a careful restoration is desired. If not, the paint color should be, at a minimum, appropriate to the style and setting of the building. This also means that if the building is in a historic district, the color selection should complement the building in question as well as other buildings in the block. In general, color schemes for wall and major decorative trim or details should be kept simple; in most cases the color or colors chosen for a storefront should be used on other painted exterior detailing (windows, shutter, cornice, etc.) to unify up-

per and lower portions of the facade.

## Windows

Glass windows are generally the most prominent features in historic storefronts, and care should be taken to ensure that they are properly maintained. For smaller paned windows with wooden frames, deteriorated putty should be removed manually, taking care not to damage wood along the rabbet. To reglaze, a bead of linseed oil-based putty should be laid around the perimeter of the rabbet; the glass pane pressed into place; glazing points inserted to hold the pane; and a final seal of putty beveled around the edge of the glass. For metal framed windows, glazing compound and special glazing clips are used to secure the glass; a final seal of glazing compound then is often applied. If the glass needs replacing, the new glass should match the original in size, color and reflective qualities. Mirrored or tinted glass are generally inappropriate replacements for historic storefronts. The replacement of cracked or missing glass in large windows should be undertaken by professional glaziers.

## Code Requirements

Alterations to a storefront called for by public safety, handicapped access, and fire codes can be difficult design problems in historic buildings. Consultation with the Planning and Zoning Division staff is suggested to ensure that all applicable codes are being met while maintaining the historic character of the original construction materials and features. If, for instance, doors opening inward must be changed, rather than replace them with new doors, it may be possible to reverse the hinges and stops so that they will swing outward.

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## Summary

A key to the successful rehabilitation of historic commercial buildings is the sensitive treatment of the first floor itself. Wherever possible, significant storefronts (be they original or later alterations), including windows, sash, doors, transoms, signs and decorative features, should be repaired in order to retain the historic character of the building. Where original or early storefronts no longer exist or are too deteriorated to save, the commercial character of the building should nonetheless be preserved--either through an accurate restoration based on historic research and physical evidence or a contemporary design which is compatible with the scale, design, materials, color and texture of the historic building. The sensitive rehabilitation of historic storefronts will not only enhance the architectural character of the overall building but will contribute to rejuvenating neighborhoods or business districts as well.

## Appendix E.

# GLOSSARY

### A. Procedural Definitions

***Certified Local Government:*** Any city, county, parish, township, municipality, or other general purpose sub division enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level.

***Due Process:*** The established procedure by which legal action is carried out.

***Normally Required:*** Mandatory actions, summarized in the guidelines, whose compliance is enforced by the preservation commission.

***Public Notice:*** The advertisement of an event, such as a Historic Preservation Board meeting or of a requested change to an historic property that requires the posting of a sign on the property or publication in the local newspaper or posting of a notice in the city hall building in order to notify the general public of the upcoming event.

***Recommended:*** Criteria by which staff will review requested changes to historic properties for compliance with the suggested guidelines summarized in this document.

***Avoid:*** Those changes to historic properties that would not be appropriate according to these guidelines.

### B. Technical Definitions

***Adaptive Use:*** Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.

***Addition:*** New construction added to an existing building or structure.

***Alteration:*** Work which impacts any exterior architectural feature including construction, reconstruction, repair, or removal of any building element.

***Appropriate:*** Especially suitable or compatible.

***Board:*** The Historic Preservation Board of the City of Leesburg.

***Building:*** A structure used to house human activity such as a dwelling, office, or garage.

***Character:*** The qualities and attributes of any structure, site, street or district.

***Commission:*** The City of Leesburg City Commission.

**Configuration:** The arrangement of element and details on a building or structure which help to define its character.

**Contemporary:** Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

**Compatible:** In harmony with location and surroundings.

**Context:** The existing in which a historic element, site, structure, street or district exists.

**Demolition:** Any act which destroys in whole or in part a building or structure.

**Demolition by Neglect:** The destruction of a building or structure through abandonment or lack of maintenance.

**Design Guidelines:** Criteria developed by the Historic Preservation Board to identify design concerns for historic properties and the historic district to help property owners ensure that rehabilitation and new construction respect the historic character of historic buildings and structures.

**Element:** A material part or detail of a site, structure, street or district.

**Elevation:** Any one of the external faces or facades of a building.

**Fabric:** The physical material of a building, structure, or community, connoting an interweaving of component parts.

**Harmony:** Pleasing or congruent arrangements.

**Height:** The distance from the bottom to the top of a building or structure.

**Historic District:** A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by an historic district board such as the Leesburg Historic Preservation Board.

**Historic Imitation:** New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing building (historic replica).

**Infill:** New construction in historic districts on vacant lots or to replace existing buildings.

**Landmark:** A building, structure, object or site which is identified as an historic resource of particular significance by formal action of the local, state or federal governments.

**Landscape:** The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures



and their patterns.

**Maintain:** To keep in an existing state of preservation or repair.

**Material Change:** A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site or work of art within an historic district.

**New Construction:** Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and sites.

**Obscured:** Covered, concealed, or hidden from view.

**Preservation:** Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

**Proportion:** Harmonious relation of parts to one another or to the whole.

**Recommendation:** An action or activity advised by the Planning and Zoning Division or by the City of Leesburg Historic Preservation Board.

**Reconstruction:** The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

**Rehabilitation:** The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.

**Restoration:** The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

**Retain:** To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

**Re-use:** To use again. An element, detail, or structure might be reused in the historic district.

**Rhythm:** Movement or fluctuations marked by the regular occurrence or natural flow of related elements.

**Scale:** Proportional elements that demonstrate the size, materials, and style of building.

**Setting:** The sum of attributes of a locality, neighborhood, or property that defines its character.

**Significant:** Having particularly important associations within the contexts of

architecture, history and culture.

**Stabilization:** The act or process of applying measures essential to the maintenance of deteriorated building as it exists at present, establishing structural stability and a waterresistant enclosure.

**Streetscape:** The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, destiny of the street, and rooms of surrounding buildings.

**Style:** A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

## C. Glossary of Terms

**Addition:** New construction added to an existing building or structure.

**Alteration:** Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

**Apron:** A decorative, horizontal trim piece on the lower portion of an architectural element.

**Arch:** A curved construction of wedge-shaped stones or brick which spans an opening and supports the weight above it. See jack arch, segmental arch and semicircular arch.

**Attic:** The upper level of a building, not of full ceiling height, directly beneath the roof

**Baluster:** One of a series of short, vertical, often vase-shaped members used to support a stairs or porch handrail, forming a balustrade.

**Balustrade:** An entire rail system with top rail and balusters.

**Bargeboard:** A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

**Bay:** The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

**Bay Window:** A projecting window that forms an extension to the floor space of the internal room; usually extending to the ground level.

**Belt Course:** A horizontal band usually marking the floor levels of the exterior facade of a building.

**Board and Batten:** Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

**Bond:** A term used to describe the various pattern in which brick, or stone is laid, such

as "common bond" or "Flemish bonds".

**Bracket:** A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

**Bulkhead:** The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. Nineteenth century bulkheads are often of wood construction with rectangular raised panels. Twentieth century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

**Bungalow:** Common house form of the early 20th century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

**Capital:** The head of a column or pilaster.

**Casement Window:** A window with one or two sashes which are hinged at the sides and usually open outward.

**Clapboards:** Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather proof exterior wall surface.

**Classical Order:** Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature, having standardized details and proportions, according to one of the five canonized modes; Doric, Tuscan, Ionic, Corinthian, or Composite.

**Chopped Gable:** A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

**Colonial Revival:** Style of the early 20th century based on interpretations of architectural forms of the American colonies prior to the Revolutionary War.

**Column:** A circular or square vertical structural member.

**Common bond:** A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposed, to structurally tie the wall together.

**Corbel:** In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

**Corinthian Order:** Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

**Cornice:** The uppermost, projecting part of an entablature, or feature resembling it. Any projection ornament molding along the top of a wall, building, etc.

**Cresting:** A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

**Cross-gable:** A secondary gable roof which meets the primary roof at right angles.

**Dentils:** A row of small tooth-like blocks in a classical cornice.

**Doric Order:** A classical order with simple, unadorned capitals, and with no base.

**Dormer Window:** A window that projects from a roof.

**Double-hung Window:** A window with two sashes, one sliding vertically over the other.

**Eaves:** The edge of a roof that projects beyond the face of a wall.

**Elevation:** Any of the external faces of a building.

**Eli:** The rear wing of a house, generally one room wide and running perpendicular to the principal building.

**Engaged Column:** A round column attached to a wall.

**Entablature:** A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

**Facade:** The face or front elevation of a building.

**Fanlight:** A semi-circular window usually over a door with radiating muntins suggesting a fan.

**Fascia:** A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

**Fenestration:** The arrangement of windows on a building.

**Finial:** A projecting decorative element, usually of metal, at the top of a roof turret or gable.

**Fishscale Shingles:** A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

**Flashing:** Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

**Flat Arch:** An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

**Flemish Bond:** A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

**Fluting:** Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

**Foundation:** The lowest exposed portion of the building wall, which supports the structure above.

**Frieze:** The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

**Gable:** The triangular section of a wall to carry a pitched roof.

**Gable Roof:** A pitched roof with one downward slope on either side of a central, horizontal ridge.

**Gambrel Roof:** A ridge roof with two slopes on either side.

**Ghosts:** Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's facade.

**Greek Revival Style:** Mid-nineteenth century revival of forms and ornament of architecture of ancient Greece.

**Hipped Roof:** A roof with uniform slopes on all sides.

**Hood Molding:** A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.

**Ionic Order:** One of the five classical orders used to describe decorative scroll capitals.

**Infill:** New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

**Jack Arch:** See flat arch.

**Keystone:** The wedge-shaped top or center member of an arch.

**Knee Brace:** An oversized bracket supporting a cantilevered or projecting element.

**Lattice:** An open work grill of interlacing wood strips used as screening.

**Lintel:** The horizontal top member of a window, door or other opening.

**Mansard Roof:** A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

**Masonry:** Exterior wall construction of brick, stone or adobe laid up in small units.

**Massing:** The three-dimensional form of a building.

**Metal Standing Seam Roof:** A roof composed of overlapping sections of metal such as copper-bearing steel or iron coated with aterne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof is named.

**Modillion:** A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

**Mortar:** A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

**Mullion:** A heavy vertical divider between windows or doors.

**Multi-light Window:** A window sash composed of more than one pane of glass.

**Muntin:** A secondary framing member to divide and hold the panes of glass in multilight window or glazed door.

**Neo-Classical Revival:** Early 20th Century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

**Oriel Window:** A bay window which emerges above the ground floor level.

**Paired Columns:** Two columns supported by one pier, as on a porch.

**Palladian Window:** A window with three openings, the central one arched and wider than the ranking ones.

**Paneled Door:** A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

**Parapet:** A low horizontal wall at the edge of a roof.

**Pediment:** A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

**Pier:** A vertical structural element, square or rectangular in cross-section.

**Pilaster:** A square pillar attached, but projecting from a wall, resembling a classical column.

**Pitch:** The degree of the slope of a roof.

**Portico:** A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

**Portland Cement:** A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.

**Preservation:** The act of maintaining the original form and character of a building. Preservation stops deterioration and stabilizes structures.

**Pressed Tin:** Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

**Pyramidal Roof:** A roof with four identical sides rising to a central peak.

**Queen Anne Style:** Popular late 19th century revival style of early 18th century English architecture, characterized by irregularity of plan and massing and a variety of texture.

**Quoms:** A series of stone, bricks, or wood panels ornamenting the outside of a wall.

**Reconstruction:** The accurate recreation of a vanished, or irreplacably damaged structure, or part thereof; the new construction recreates the building's exact form and details as they appeared at some point in history.

**Rehabilitation:** The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.

**Restoration:** The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

**Ridge:** The top horizontal member of a roof where the sloping surfaces meet.

**Rusticated:** Roughening of stonework or concrete blocks to give great articulation to each block.

**Sash:** The moveable framework containing the glass in a window.

**Segmental Arch:** An arch whose profile or radius is less than a semicircle.

**Semi-circular Arch:** An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

**Sheathing:** An exterior covering of boards or other surface applied to the frame of the structure. (see Siding)

**Shed Roof:** A gently-pitched, almost flat roof with only one slope.

**Sidelight:** A vertical area of fixed glass on either side of a door or window.

**Siding:** The exterior wall covering or sheathing of a structure.

**Sill:** The bottom crosspiece of a window frame.

**Spindles:** Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

**Stabilization:** The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

**Streetscape:** The overall facade, not of a single structure, but of the many buildings which define the street.

**Surround:** An encircling border or decorative frame, usually at windows or doors.

**Swag:** Carved ornament in the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

**Transom:** A horizontal opening (or bar) over a door or window.

**Trim:** The decorative framing of an opening and other features on a facade.

**Turret:** A small slender tower.

**Veranda:** A covered porch or balcony on a building's exterior.

**Vergeboard:** The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

**Vernacular:** A regional form or adaptation of an architectural style.

**Wall dormer:** Dormer created by the upward extension of a wall and a breaking of the roofline.

**Water Table:** A projecting horizontal ledge, intended to prevent water from running down the face of walls lower section.

**Weatherboard:** Wood siding, consisting of overlapping boards usually thicker at one edge than the other.



## **Appendix F.**

# **THE REVIEW PROCESS FOR PROPERTIES WITHIN THE HISTORIC DISTRICT**

A property owner who wishes to physically alter or construct a building within a designated historic district shall have the change reviewed by the City of Leesburg Planning and Zoning Division at 214 N. Fifth Street. A form shall be completed as part of the building permit review process for changes to properties within the historic district.

A review form will not be required for activities not requiring a permit. These activities include ordinary maintenance or painting of historic residential properties. Commercial properties are required to obtain approval for painting. Ordinary maintenance is defined as work to repair or prevent deterioration of a building.

An approval is required for many permitted activities which change the appearance of an existing building as viewed from a public right-of-way. Examples of reviewable activities include but are not limited to changes to roofs, exterior materials, foundations, porches, windows, doors, and ornamentation. New construction in historic districts and demolition and relocation of historic buildings within districts also require the posting of a sign on the property.

Approvals are issued following review by Planning and Zoning staff. Examples include repairs to roofs or exterior siding, foundation enclosures, porch repairs, and location of decks, skylights, and heating, ventilating, air-conditioning equipment, replacement of severely damaged or missing features, additions, demolition and relocation of historic buildings, and new construction. Staff also issues approvals for plans that have been certified for purposes of obtaining federal tax credits or approved by the Bureau of Historic Preservation, Florida Department of State, for purposes of using state or federal loans or grants-in-aid. Denials by staff may be appealed to the Leesburg Historic Preservation Board.

At the request of the owner or at their discretion, the Planning and Zoning staff may also issue non-binding recommendations for certain changes not requiring an approval. Examples of such changes might include landscaping, paint colors for residential properties, and alteration and additions not visible from the street.

### **How and Where to Apply**

To receive a review of historic property changes, a property owner or his or her authorized agent, must complete a City of Leesburg form as part of a building application. The form provides a written description of proposed changes to the building and/or property. Forms are available from the Planning and Zoning Division, 214 N. Fifth Street.

For more complex projects, the applicant may wish to request an opinion of appropriateness before completing more detailed plans. An opinion of appropriateness is a non-binding recommendation from the staff designed to review the general concept of the proposed change and determine if it is appropriate.

### **Documentation**

Documentation supporting the application is also required and will vary depending on the complexity of a project. For projects requiring only staff review, a complete application will generally be limited to the following documentation:

1. A site plan, showing location of the building, its distance from property lines, its orientation, and the names of streets. A survey of the property containing the aforementioned information may be substituted for a site plan. A description and the location of any proposed changes should be marked clearly on the plan.
2. Photographs showing the following views: the building for which changes are proposed together with adjacent buildings; all sides of the subject building visible from the public right-of-way; representative close-up views of significant features or features which will be changed, such as windows, doors, trim, entrances, and balustrades. Photographs shall be color or black and white and at least 3" x 5" in size.
3. A sample or manufacturer's description of a replacement material or feature may also be requested by staff.

For more complex projects involving major alterations, additions, new construction, demolition, and relocation the following additional documentation may be required.

4. Schematic plans with drawings showing all street elevations.
5. For applicants requesting demolition and relocation, the staff will request documentation establishing the reason for removing a building, its significance, and/or any economic hardship caused by retaining the building at its present site (see appendix for more complete description of economic hardship requirements).

### **Steps in the Review Process**

1. Property owner completes form for proposed change located within historic district for review by the Planning and Zoning Division.
2. Planning staff and property owner confer about the proposed changes and preliminarily review request.

3. Planning and Zoning Manager approves or denies application for proposed changes. Owner may appeal denial to the Leesburg Historic Preservation Board or re-submit application with recommended changes.

**For projects requiring a major review the following additional steps will be required:**

4. Sign posted on property informing public of requested changes.

5. Request granted, granted with modifications, deferred for additional information, or denied by staff within ten (10) days if no written objections stating reasons for objections are received from interested parties.

6. Written objection received and request is scheduled for consideration by Leesburg Historic Preservation Board within ten (10) days.

**Major activities requiring posting of sign and possible review by Leesburg Historic Preservation Board.**

1. New construction and additions to historic building visible from the public right of-way.

2. Major changes to or addition of door and window openings.

3. Demolition of all or part of historic building.

4. Porch, porte-cochere, or garage (visible from the public-right-of-way) enclosure.

5. Relocation of historic building.

6. Roof replacement with material different from existing or change in form.

7. Storefront restoration or replacement.

8. Window replacement which does not match existing type windows.

## **Appendix G.**

# **PROCEDURES FOR COMPLETION OF FORM**

**TYPE OF REQUEST**

**Date**\_\_\_\_\_

- |   |  |
|---|--|
| (    ) Exterior alteration of building/ structure | (    ) Demolition – see Application for Demolition |
| (    ) New Construction                           | (    ) Alteration of an archaeological site        |
| (    ) Relocation                                 |  |

**Attach One Set of Plans and Photographs.**

- A sign will be placed on the property for major change requests to notify surrounding property owners of the proposed changes prior to completing its review.
- Before submitting request, a meeting with the Planning and Zoning Division (352) 728-9760 is recommended to review the proposed changes and answer any questions you may have.

**A. For New Construction, Additions, or for Extensive Renovation or Repair to Existing Structures:**

- The scaled drawings which shall include:
  - A site plan illustrating location, with dimensions, required setbacks, landscaping and other site facilities
  - A drawing, with dimensions, of all affected exterior elevations
  - Notes describing materials to be used on the exterior (i.e. walls, roof trim, cornice, windows, etc.) samples materials will be required.
  - Detailed drawing or photographs of any decorative architectural details (i.e. columns, balustrades, modillions, etc.)
  - Paint samples and plan keyed to location of each color
- Photographs of the subject property to be worked on and surrounding buildings are required.
  - Subject property photographs
  - Photographs of surrounding buildings

**B. For Minor Renovations or Repairs to Existing Buildings:**

- For work which entails changes to the exterior of the existing building:
  - Elevations
  - Photographs of each face of the building to be renovated with details of the affected areas

**C. For Painting (commercial only):**

- Period color schemes are encouraged. However, other colors may be acceptable.
- Submit paint color samples for:
  - Main body
  - Trim or decorative features
  - Accent areas, such as lattice, shutters, porch deck, etc.

**D. For Drives, Fences, Walls, Gates and Swimming Pools:**

- A drawing or photograph of the type of fence, wall or gate with height and scale noted
- A site plan, with dimensions, illustrating the placement of any proposed change to the property as it relates to property boundaries and all other buildings or other site facilities
- A description of the materials to be used
- Paint samples, if the fence, wall or gate is to be painted

**E. For Demolition of an Existing Building (see Application for Demolition):**

- Current photographs of the building
- Drawings and descriptive material of the proposed new structure and/or site improvements for the site, including a site plan showing the existing above-ground structures, property lines, and how the new building is superimposed onto the site over existing conditions

**F. For Signs:**

- Drawings of the proposed sign illustrating overall size with dimensions, material of sign-board and supports, type of lettering and color scheme, and proposed lighting, if any
- A site plan of the property illustrating sign location with dimensions
- Submit paint color samples for:
  - Main body

- Trim or decorative features
- Letters, logos, designs, etc.

## **HISTORIC PROPERTY FORM**

Please type or print legibly (use blue or black ink). All blanks must be complete. Use N/A where not applicable.

- 1.. Property Owner's Name: \_\_\_\_\_
2. Property Address: \_\_\_\_\_  
Alternate Key #: \_\_\_\_\_ Section \_\_\_\_\_, Township \_\_\_\_\_, Range \_\_\_\_\_
3. Refer to the Checklist on this application for requirements for specific items of works to be performed. Include any additional information with this form. Refer to the Design Guidelines for assistance with appropriate treatment for structures in the historic district.

Describe the Proposed Work: \_\_\_\_\_

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## **FOR DEMOLITION IN HISTORIC DISTRICT**

What is the purpose of the proposed demolition? \_\_\_\_\_

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2. What is the proposed use of the property after the demolition? \_\_\_\_\_

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3. Description of the Structure (provide photographs) What is the condition of the structure?

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4. Alternate to Demolition

- a. What are the alternatives to demolition (such as selling the property, relocation, mothballing, or partial demolition)? \_\_\_\_\_

- b. Provide evidence that these alternatives have been fully explored. \_\_\_\_\_

- 
- c. Provide evidence that renovation of the structure has been fully explored. (Include a professional economic and structural feasibility study for rehabilitating the structure).
- 

OFFICIAL USE ONLY	
Historic Preservation Board Meeting Date: _____	
Staff Review Date: _____	
Application is Approved: _____	Application is Denied: _____
Approved with Conditions: _____	Conditions Attached: _____
Signed: _____	Date: _____

## Appendix H.

# TAX INCENTIVES FOR REHABILITATION OF QUALIFIED HISTORIC BUILDINGS

The federal government encourages the rehabilitation of historic buildings through a tax incentive program. Beginning with the 1976 Tax Reform Act and the 1978 Revenue Act, the federal tax law has continued provisions that favored the retention of older buildings. In 1981, Congress further encouraged preservation with a change in the tax code that allowed taxpayers a credit equal to twenty-five percent of qualified expenditures for certified and substantial rehabilitation of qualified buildings. The 1986 Tax Reform Act retained the credits, though at a reduced rate. Current (1991) law provides for a twenty percent credit upon the expenses incurred in rehabilitating a certified historic building and a ten percent credit for buildings more than fifty years old. The current law applies only to income-producing properties.

The tax law also permits a charitable deduction for federal estate and income tax purposes to a landowner who makes a "qualified conservation contribution" of land. The code defines that contribution as a "qualified real property interest" to a qualified organization exclusively for conservation purposes. Among such purposes are the preservation of a certified historic structure. A further provision

in the federal tax code favoring historic preservation is one that exempts the interest on Industrial Revenue Bonds employed for historic preservation purposes from federal taxation under Section 103 (b) of the Internal Revenue Code of 1954. While each state has a precise limitation upon the amount that can be exempted, the quota is generous. This federal incentive for historic preservation will probably remain substantial.

For more information regarding these incentives please contact *The Division of Historical Resources, Florida Department of State, 500 South Bronough, Tallahassee, Florida, 32399-0250 (904) 487-2333.*

## Appendix I.

# SELECTED REFERENCES

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